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People.
Here it is. #3.
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After reading this, you won't know what to do with yourself.

A lot of metal this time around. Gotta respect the metal! RIP Joey Ramone. And I can't think of anything else to say....so see you in the next issue, fool.

#### Big thanks to:

Alex C. Berni Mr. Tim Jeremy B. Mike C. Adam G. Derrek B. **Printworld** John G. Chad B. lan Mc. Jesse R. Sue S. Greg Sarah S. Elena Chrissy etc.

Anyone that distributes this thing for us or writes stuff for us or whatever rules the shit. And, of course, anyone else that we forgot in the late night hours of putting this thing together rules, too. Don't be sad.

Send us your comments, dirty photos, demos, posters, buttons, flyers, etc.

Keep an eye out for our presence in the web-head world. One of these days it'll actually be functional and everything — www.dirtculture.com

Also, this Fall, we will release a 2xCD very limited edition comp (200 copies) featuring some great stoner/doom bands. Stay tuned for that.

Thanks goes to the few companies that advertised or submitted stuff in our last issue. Support all of their bands! Buy their shit!

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DROPKICK SPREADS DONE BY THE INFAMOUS BAD BALLARD.

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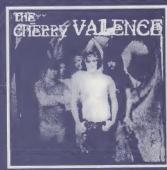


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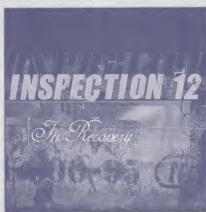
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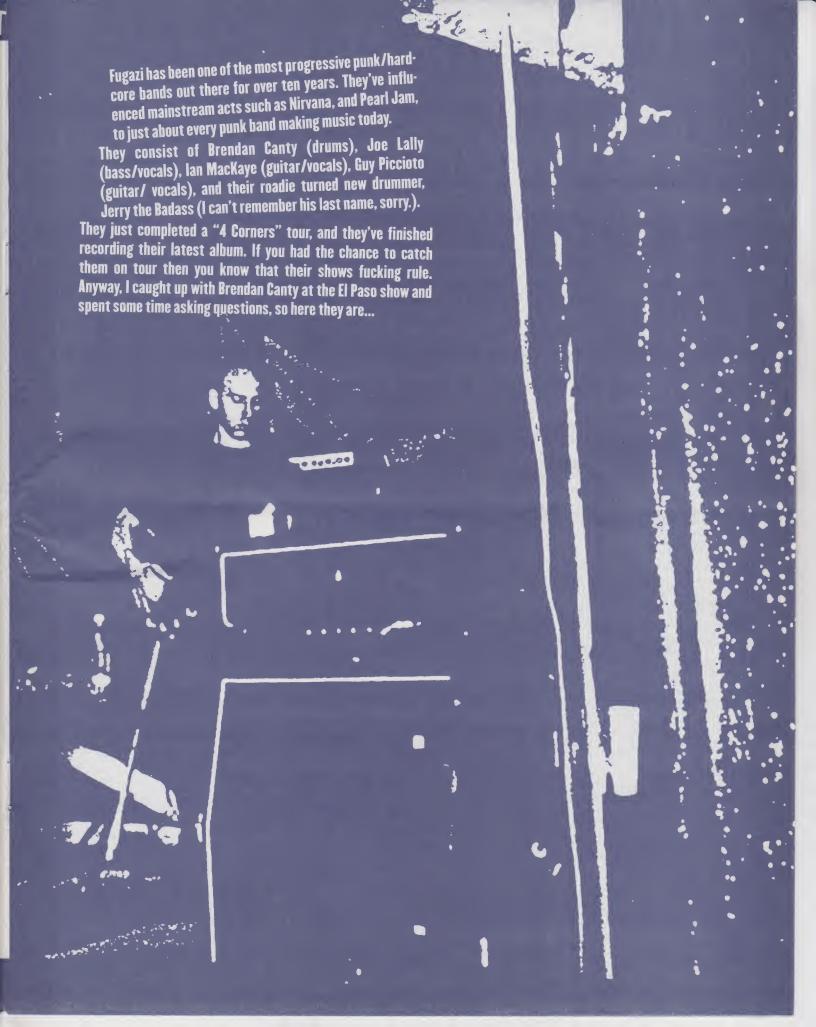
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interview by aaron photos by aaron and ronnie



**DIRT CULTURE:** How'd you guys come together? How'd you get your name?

BRENDAN: I was playing in a band called Happy Go Licky. Ian and Joe were playing with a myriad of different drummers in the basement just writing songs. The bass player from Happy Go Licky moved to New York, so I just had a lot of time on my hands. So I went over and started playing with those guys and we got enough songs together and Ian said, "Do you guys wanna book a show?" So we booked a show and played as a three piece, y'know without Guy. Guy was also in Happy Go Licky with a couple of other guys. Basically the same guys who were in Rites of Spring. For the fall of '87 I was in the two bands, and Happy Go Licky was dissolving that winter. So in '88 Happy Go Licky dissolved. And Guy started coming with Fugazi on a bunch of little trips, y'know, down to Richmond... to North Carolina, and he started being there for us and getting up on stage, and singin' a couple songs, and we wrote a couple songs with him and we started touring. The four of us. We booked a U.S. tour for a month and went all over, playing in really really small places, basements and things like that. Just like any other band playing in record stores, not terribly big shows, long drives. We bought our own van...an Econoline, 1970(laughs). Really the coolest van. Anyway, then we went over to Europe and Guy started playing more, and at some point he was like, "I don't just want to sing. I have to play guitar." So he started playing guitar, and then we started writing songs as a four piece with two gui-

tars and him singing. So it just evolved into this cooperative arrangement. Everybody gets their voice. It took a couple years, y'know. As soon as anybody was in the band, like as soon as I was in the band, I was contributing. As soon as Guy was in the band he was contributing. But it just happened to be that, initially, there was like a glut of songs that Ian had, that he and Joe had written together which is a lot of the first record.

**DC:** Where'd you guys come up with the name? I remember reading that it's Vietnamese.

**B:** Actually, we found out when we were in Malaysia a couple of years ago and this army guy came up in full dress, y'know. He was like an officer, and he was like, "you know what that means, don't you?" And we said yeah it means, kinda fucked up or chaotic. He goes, "No, no, It means, fucked up, got ambushed, zipped in." Like zipped in a body bag. Fugazi! We had no idea, after'all those years. We chose it from a book called, I think it was called "Dispatches", I think it was a Michael Herr book. He also did all the screenplay for "Apocalypse Now". But it reminices of a Vietnam veteran and it kept popping up throughout the book, and in the back of the book they had a glossary and it said basically, fucked up or chaotic, like snafu or fubar. But then we chose it primarily because it didn't really mean anything to anybody, and couldn't mean anything, and people, for the first few years were like, "oh I got this dog named Fugazi." Or "it means the love of all things." Or things like that, so we were kinda into it for its ambiguity.



DC: In being in this band, when starting out, if any, what was the main goal you were trying to accomplish?

**B:** I think as four, I think we were all pretty dedicated. We had all been in a lot of bands before that had fizzled out. We put out a records and never toured. That kind of thing. And we had gone and played NY, played Detroit, but never gotten very real about it in terms of busting out of that, sort of, self-destructive mode. So, we were at a time in our lives, Guy was out of school, and I was out of school, everybody was out of school. I guess I was about 20 or 21, when we started. But we were all like super ready to get the fuck out of D.C. It was like we either wanted to move or just get on the road and do something for real. I think, one of the unifying things, was that we just It was like we either wanted to move or just get on the road and do something for real. I think, one of the unifying things, was that we just wanted to dedicate ourselves to something and do it full-time. Just be gone. Just be on the road. Get in the van and be gone for just as long as we could. And so that's when, in our first year we booked a three month tour of Europe. We played everyday. And the days we had off were driving like 12 hours. It was absolutely the hardest tour you could imagine. I mean, we were playing in shitholes in Disoldorf, in front of twenty people who were vomiting on stage, and then at the end of the show they lock you in the club and throw a bunch of mattresses on the dressing room floor and you have to sleep in a sleeping bag on the dressing room floor. And then you go over to take a shit in the toilet and the toilet's smashed and there's rats running around and your locked in and there's no toilet so you have to pee out the mail slot. I mean that's, swear to god, the straight up truth of what happened to us. (laughs) That particular thing happened once, but things a lot like it happened all the time. Y'know, you just forget after a while, cause its like you're over there for 87 shows or something like that, in three months and it's... you come back and your like well if we can do that we'll be together forever. There really was more fucked up shit, more like riots, skinhead riots, more vomit than you can shake a stick at.(laughs). More sketchy beddings, is what we call them. Sketchy beddings—when you just don't know where you're sleeping. We did that for a long time, and it really was like, again, a formative experience.

**DC:** Why haven't you guys decided to sign to a major label? What's made you stay on Dischord?

DC: Why haven't you guys decided to sign to a major label? What's made you stay on Dischord?

B: Well, everybody I knew who signed to a major label has just about broken up. I had this distinct vision of the major labels, when they were on their buying frenzy, this vision of all the guys sitting around in the headquarters of the major labels going like, "let's see, how can we destroy this movement of people that's growing from a grass-roots level and creating a culture and a theme, that is apart from us? How can we destroy it? Uh, ohl I know we'll buy it. And then we'll coop it and destroy it and then we'll make them one of us." And so, I think they were successful in a lot of ways for a while. But god knows that there are still a lot of great bands out there who didn't sign, and who're still a part of that independent culture, which still means a lot to us. It was for everybody to maintain. There has to be some sort of, I know it sounds kind of cliché to say, like "unity in the scene." But there does have to be some sort of like, family involved in it. We were lucky, to be surrounded by lots of people who created, people who we grew up with, who helped create our own independent scene in D.C. So, in D.C. it's relatively easy. There's like a system set up, y'know, for everybody to play, for all the bands to get to play in these different clubs. Anyways, every city has all these independent promoters, independent bands. We try constantly to work in those roots, because increasingly, were not always completely successful in it, but increasingly there's like the House of Blues, SFX, and all these other big corporations who are like buying up all the clubs and so we just try to, basically keep going. If we ever signed to a major label it'd be the largest anti-climax in history, because I honestly don't see what they can do for us. We've built, because of our increasing popularity over the years we've been able to develop a distribution network that gets us into all the stores, gets us into K-Mart's, y'know, gets us

DC: You guys have been around for a while, playing in different kinds of bands. Do you guys ever feel any kind of pressure from the fans or other bands, to just do every show balls-out, non-stop? Are there any times that you don't want to be Fugazi?

**B:** I'm not Fugazi most of the time. I have two kids, and I spend a lot of time at my house. You can't imagine how divorced I am from lot of time at my house. You can't imagine how divorced I am from Fugazi when I'm at home, and it's really almost unsettling at this point(laughs). Basically, because I have two kids. I'm running in these different circles of people. Fugazi as like a currency is relatively value-less.(laughs) But, y'know, I'm just like the weird dad who's home, who's at the park with the kids kind of thing. In the afternoons we all play, we play or practice almost every afternoon for four hours at a time. We still work really hard at it, but the Fugazi thing never really starts until afternoon, even with practicing or recording or whatever. So, anyways, when I'm actually away from the family thing, and I'm out with Fugazi, like with this trip, I'm having an incredibly great time. We don't do it as much. I guess when we were actually on the road like, 2 months on 2 months off, 2 months on 2 months off for like the ten years we were doing that, I was on 2 months off for like the ten years we were doing that, I was burning out, I have to say around '94 or so I was completely out of my mind, ready to fucking quit. But, we took a break, and when we came back it was still there. We still felt like we could create together, and I think that there's a lot of pressure to better yourself, to not repeat yourself too much. There's a lot of frustration when you sort er, and I think that there's a lot of pressure to better yourself, to not repeat yourself too much. There's a lot of frustration when you sort of get stuck in these patterns of creativity and you end up with the similar sort of sounds. We work so hard on trying to not repeat, I mean we'll like get into this zone where it's like "yeah that feels great." And then a song we're writing feels great and then it just doesn't do it for you in a couple days, and we'll rework it. And some of the songs on the new record we kinda we're kicking back and forth into different things forever. Until you can find a place where everybody feels psyched about what you've come up with y'know. everybody feels psyched about what you've come up with, y'know, that shit can just...you can beat it to death forever. And sometimes it just comes out of the blue, or it doesn't come until you're actually in the studio recording it, y'know. But we play the studio in our practice space, its just an 8-track reel to reel thing, that are like...just sort of the stuff on our Instrument soundtrack. It's all that stuff. It's all stuff we recorded when we we're fucking around in practices and stuff like that. But, the fact that we've been together practices and stuff like that. But, the fact that we've been together for so long has created an exceptionally arduous writing process, at this point. I just don't know of any other band that's been together so long that doesn't go through that. It's like...it's just hard. And sometimes it's just trying to throw all your expectations away, so you can just create with pure intuition. You often find that with using your pure intuition and by your aesthetic, meaning like your tastes, you're relying completely on your own tastes and your own style, then you really do repeat yourself. Its sort of getting outside of yourself almost, that's the really hard part. And being able to see where self almost, that's the really hard part. And being able to see where somebody else is coming from, or trying to get everybody to see where somebody is coming, its really an arduous process, but, again, some weeks stink and some weeks are great. That's basically the main thing, in terms of alaries. again, some weeks still and some weeks are great. That's basically the main thing. In terms of playing shows, we just set high standards for ourselves. We just, y'know, I love playing, I love to like, destroy. I love to get out there and just play as hard and loud as I can, it's fun. It always has to do with the audience and, y'know, if the audience is moving, if I can make them move then I'm psyched. But if they're not moving I freak out and am totally insecure and have a terrible show. But if they're moving, like tonight. Great time. I'm having a great time

DC: I heard that End Hits was supposed to be your last album, but obviously you recorded another album. What's the deal with that?

**B:** It was never supposed to be our last album. We never had intentions for anything. We don't have any plans. Maybe subconsciously we were trying to say that by saying End Hits, just to fuck with people,(laughs). It was at a time when I was having kids and everything was sort of up in the air, and it was like, I don't know what the fuck we're doing. I mean the title came to us because it was labeled on the master tapes as being the End Hits. It was like the last parts of No Surprise, where it goes (makes dududududu sounds, i.e. listen to the song now.) and we had a bunch of those and it sounded really stupid(laughs) and I think we put them on the record. But, they uh, that was like "oh that's a great title." Because it also means, y'know, stop producing hits.(laughs) But we liked it, but it was never intended to be our last record. I think people picked up that ball and ran with it, which is fine. We're certainly not doing as much as we used to, just in terms of touring because we're all, y'know, all the babies and the babies to come and stuff like that. B: It was never supposed to be our last album. We never had intentions

**DC:** From the time you guys started, how have you seen the punk/hardcore scene change?

punk/hardcore scene change?

B: Well, I think it's a lot better now than it ever has been, to be honest with you, just from the shows that we go to. In terms of Fugazi shows, now I don't go to a lot of other shows around the country, I don't know. I only go to big shows in D.C. and New York, and then when we're on the road the only band that I see is Fugazi, and the only crowds I see are Fugazi crowds. Now judging from Fugazi crowds. Unit with there was a few year period when we first started that things were really great. Everything was growing organically. The crowds were real into it. We were still dealing with assholes, y'know, even at the first shows there was still skinheads then, just fucking shit up and that was, y'know, muscleheads and shit like that. But...after like '91, after Nirvana broke or whatever, I personally was having a terrible time because the shows were big but they were unfocused and I didn't feel like we were achieving what we were setting out to do. It was like, every night we were playing in these big gyms with like a few thousand people, and the rooms were big and bad sounding, and the crowds, I didn't feel like I related to because, y'know it was just like everybody was there, and it was just like, 'oh we're here to slam like motherfuckers, lets just go." Slam, slam, blah, blah, blah, and its not like I'm anti-dancing and I'm in to everybody's city having a different atmosphere, y'know what I mean. I understand when there's like a city where people like to slam, and everybody knows the deal. But we were getting into situations as you know, I know you've been to plenty of shows, and you get into a situation when there's like a city where people like to slam, and everybody's crown the deal. But we were getting into situations as you know, I know you've been to plenty of shows, and you get into a situation when there's like a city where people like to slam, and everybody's crown the deal. But we were great, the people labeled with that for a long time but yiknow that's fine, because th

DC: Why do you guys only charge 5 to 6 bucks at your shows, and only 8 bucks for your albums? How do you get away with that?

B: Well, we load all our own gear. We keep costs down. We play manageable places, small places that we know are gonna sell out. Like we've had times in the past where people put on shows for us for a 4,000 seat room. But you have to get 4,000 people to sell out, I mean to make any money y'know what I mean, like your break even point is 3400 or something like that, and your next 600 is what your getting paid, so you get to 3500 and you don't get paid, but you just feel like it was a complete waste of time, not that it was, it was a great show, you just feel like what's wrong with this picture? So, we try to play places that are the right size for us that we can service as many people without turning too many people away, and y'know where the room cost is low enough to where we can still make money. I think that its funny when you actually charge more, when you charge lets say 12 bucks or 13 bucks. Really big percentage of that goes into....crap. Like lighting rigs. Everybody is like "oh there's so much money, everybody's gonna make money tonight." It's like, the expenses just get higher, higher, and higher, and so your profit margin kinda shrinks, and it ends up kinda being like you feel wasteful when you get into that groove. Basically its part of our thing, part of our ethic to like make it work at that price, no matter what it takes. I mean, we definitely could be making more money, y'know I think that's why at 6 dollars it's kind of a necessary jump for the night (laughs) or even last night, all these tours. I mean we have to make some money, and then 5 dollars, if were not going to make any money, then we can't do it, we can't really even get paid, y'know. So

we basically charge what we feel comfortable charging, and y'know....that's pretty much it...otherwise, I think if you talk to people and you explain to the people and you work with it, people who are independent and speak the same language and understand what you're trying to do and understand where you're coming from and have some certain respect for the atmosphere you're trying to create and the economy, y'know, you're trying to adhere to, then they're really...then you can do it. Because y'know the RA. guy doesn't charge thousands of dollars. Nobody charges a ton of money, and the room, y'know they get the bar. They get money. We do a profit sharing thing, we don't work on guarantees, we just split the door, with the promoter, with the club. And uh, we pay the bands, pay the opening bands well and everything works out.

DC: How do you guys come up with these songs? How do you guys come together as a band?

few times a week, sometimes 4 sometimes 3, we sit in the basement for about 4 hours at a time in the afternoon, from about 1 to 5. Somebody brings in something, or we just jam on something and we record it, and then we process them later, edit them together later, and we name all the parts That's called this and this is called that. And when we finally get enough of these parts, y'know, like a lot of them start life as like jams, like the stuff off the Instrument soundtrack. So that's basically the way things start, and we have a lot of demos just like that...reel to reels and stuff like that and we try to piece it together. But I think it's just like any other band really. We write the music almost completely first at this point, and before there's any vocals and there's very few exceptions. I think some of the early songs had more vocals on them and then like Guy had written "Do You Like Me" completely and that was him. That was done. And there's a few that've been done. Its like oh, here it goes, this is the way it goes. That's real easy, but then it's the other ones that just come to life, sort of organic, that take the longest time, but that's backgrible it. We just at the time, but that's basically it. We just sit there and kind of play off things,talk about it, try a million different things, and just beat the shit to death.

DC: What made you decide to release the Instrument video and

B: Well our friend Jem Cohen had been filming us forever, and I think my concept, initially with it was not necessarily shared...that it was just going to be a concert movie. Because he was just shooting us live, constantly. Multi-camera, 16 mm shoots, y'know, with the 8mm whatever, y'know. His gear got better. He had hours of shit, and was touring around with us and filming us on the road. But I initially was like "oh let's just make a concert movie." And I sorta thought that's what it was going to be, y'know, and he was like "oh I'm going to edit this stuff together, make a movie." And then when it came together it was more like a documentary, and so I was not expecting that at all. And so I was like "where's the footage?" The film sorta became a compromise, between those two things. A documentary, which we were not altogether totally comfortable with, and then a live... a concert film which the filmcomfortable with, and then a live... a concert film which the film-maker wasn't altogether comfortable with. And a lot of the people who watch it are like, I think, are looking at it in sort of a documentary frame of mind...y'know the long concert footage sequences sorta seem more long-winded and agregious, y'know, but...if you're looking at it as a concert film then..y'know. So, it was just a compromise between those two things that we did. And Guy and lan really, primarily worked on that stuff, edited it more. I was pretty much absent during most of that. They were up in New York doing that with Jem because I was having a halve. New York doing that with Jem, because I was having a baby. (laughs). Once it came out, I was psyched about it, I mean, I love the film. I'm sure there are those things where its like well why do we put out a thing that is sorta like, not necessarily a promo piece, but its like, y'know, a film we put out about us. Its kinda weird, but it was also, what the hell, why not?

DC. Why don't you guys put out and t-shirts or merchandise?

**B:** Because I think it dates, pretty fast, y'know. I like to put out things of substance, and t-shirts don't seem like things of substance. You know what I mean? So that's basically why.

DC: Are there any side-projects you guys are working on?

**B:** I'm doing a lot of producing. I produced a Ted Leo record for Lookout Records, its just fantastic (laughs).

DC: I heard you were doing something for The Discovery

B: I do a lot of stuff for the networks, well basically The Discovery Channel. I have a friend who's a producer over there, and we've done a bunch of projects together. And I do a lot of public service announcements for another friend of mine in town. And I've done weird, odd sounds for a couple of TV shows....just, old punk rockers (laughs) who, like end up being producers, and who are like "oh, do this!" I actually did one for the Sandia Test Facility. It was pretty amazing because we got all this great footage of shit blowing up. And so I got to do the soundtrack for shit blowing up, and it was really great. That's basically what I've been doing this year, which is when we had a second kid So fugazi wasn't really touring and stuff, so I just basically started, y'know, got some Pro-tools, bought a G-4, and started doing a lot more of that. I've been doing it for about 5 years. I did like a cartoon film, and a cartoon series, and a bunch of CD-ROMs for kids, and so I've done a lot of projects at this point, in the past 5 or 6 years for different producers. So I actually know the score with it, y'know. I can do it quickly and I enjoy doing it, so that's what I've sorta been making money with this year, and then a little bit of production here and there

with The Make-up and Ted Leo and stuff like that so... But yeah, the new Ted Leo Record, I'm really psyched about, so its called "Tyranny of Distance", and it should be out in June. And he's gonna be on tour with my brother, who's James Canty from The Make-up. He's gonna be playing guitar with a couple of other guys. So, I think they're gonna be on tour with Q and Not U, actually, for a lot of it. So, yeah I've been doing a lot of that. Jerry plays with the Allskars, y'know. Guy produces a lot and he produces the Blonde Redheads stuff, and lan, y'know, kicks ass and runs the label, uh...Joe's got Tolotta Records, his new label. Have you got the Dead Meadow thing?

DC: uh?

**B:** You gotta get the Dead Meadow record on Tolotta. It's just the best shit you ever heard....When I get back...I don't know, I don't know what we're gonna be doing.

the end



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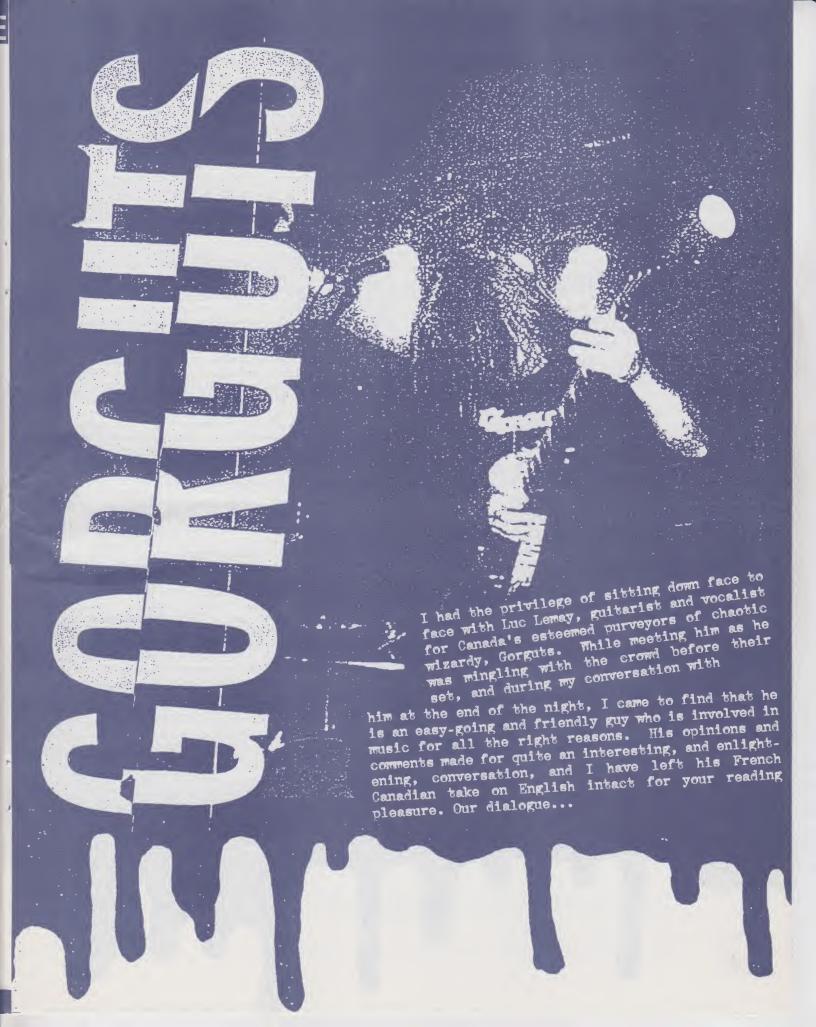
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DIRT CULTURE: First of all, how is the tour (with The Berserker, Skinless, and Dying Fetus) going overall?

Luc Lemay: Really good. It's been a good turn out every night. Yeah, so I couldn't wait to come back here, we always have a good show in El Paso. Do you live here?

DC: No, I live in New Mexico.

LL: Oh yeah?

DC: 2 hours from here.

LL: In what city?

DC: A little village called La Luz.

LL: Ok, that's cool. We don't have any shows in New Mexico on this tour.

DC: I saw you in Albuquerque about three years ago with Vader, Cryptopsy, and Divine Empire. That was the first time I got to see you guys, but I've been listening to you since '90 I guess. So ten years into it, eleven years into it, what keeps you guys going?

LL: We love it man, I wouldn't see myself doing anything else. You know, I went to school for a couple of years after *Erosion*, you know after the house-cleaning, we had been like five years without a deal. We wrote *Obscura*, We started writing *Obcsura* in the summer of '93, and finished writing in November of '94, and it didn't get recorded before '97, and it came out in '98, so...

DC: So it was three years old by then.

LL: Oh yeah. It was a good album for a comeback I guess, I mean, but nobody wanted to sign a band with those kind of compositions.

DC: So how did you hook up with Olympic?

LL: I knew Marty from Olympic for a couple of years. He had seen us in Chicago a couple of times playing shows and this and that. He had a good label going on and believed in the band, so why not?

DC: Do you have good distubution secured through them? Europe and everything?

LL: Oh yeah,we are distributed by Seasons of Mist, the same label as Mayhem, in Europe. Yeah, we're all over the place, man.

DC: Just off to the side; I've always played guitar or bass in different bands, but I have a new band going that I am doing vocals for. So, do you have any tips for me for longevity?

LL: (Laughs) As long as you have it in your heart man, that's the way it is. I mean, myself, I went through a couple of lineup changes. It's not always easy you know, finding the right people. It's not just finding somebody that is a good player, it doesn't mean you're going to get along.

DC: I mean the physical aspect of doing these kind of vocals.

LL: The more you do the better you get, and the better trained you get. It took me awhile to be able to sing with a deep voice and stuff. There's no way you can look in the phone book in the "death metal singing lessons", you know what I'm saying? You gotta find out by yourself, but then you see how I sound (refering to his slightly gravelly voice), so that's touring, you know? Every night - GGGRRRRR. But we are all different (chuckles).

DC: Obscura had this weird guitar sound on it that is different from any other guitar sound I've ever heard. I mean you were doing a lot of different playing techniques, but the production, and I guess just the guitar sound overall was different. You departed from that, I guess, a little bit with From Wisdom to Hate, but it's still...

LL: Obscura had kind of...it had kind of a clean sound because there is a lot of chaotic parts. It's like guitars layers, you know what I mean? It's like one guitar is doing noise, the other one is having a riff going on, so you'd get too much distorted of a sound it's kind of hard to tell, to pick up what is going on what. You know, from each album, Considered Dead had it's sound, Erosion of Sanity's different guitar sound, each album has a different guitatr sound.

DC: Different bass sound too.

LL: Yeah, yeah, yeah. I mean, you can hear the ambience production-wise, they are all different. They are all different music speeches as well.

DC: What bands influenced you when you first started out?

LL: Death, Pestilence. You know Scream Blood Gore, Pestilence's Consuming Impulse I was listening to Entombed, when the first Entombed came out. Morbid Angel.

DC: What bands do you respect now? You're obviously not really influenced by anybody right now. You guys are off on your own.

LL: To be honest with you I don't listen to much death metal. I got back into it because I, you know, to explain it, for a couple of years I went back to school. I studied classical music for four years, five years. I went to college - I did a year of violin - viola actually, which is a bigger violin, and after that I went to a conservatory studying composition. I wasn't much listening to metal back then, and that was in the same period that we couldn't hook up any deals with a label and stuff. I've always had my favorite, like Atrocity, Hallucinations, Longing For Death...Altars of Madness. I listen to Scream Bloody Gore. I like new albums, like Dillenger Escape Plan, I like this a lot. I like Nile. I like Morbid Angel. Who else? What else do I like? I like Dan's (Daniel Mongrain, new guitarist) band Martyr. That's fucking technical.

DC: How did you come upon getting Daniel in the band?

LL: Actually I went to see Pierre Renellard which is the guitar player from Obliveon. He's the one who produced *Obscura* and produced the new album too, and I called him up, and like two years ago, Steve, you know the big guy who used to be in the band, quit on the 1st of July, and we had to play Milwaukee at the end of this month. So I called him up, and asked him if he had any time, and if he wanted to do the show with us, and be a four-piece. But he is such a busy man just producing, producing, producing. So he said, "no, but there's this guy, the guitar player and singer from Martyr, you know, he's a fucking awesome player". So he hooked me up with his number and everything, so I called Dan. I didn't even know Dan back then, because he used to live in some other city, you know about an hour from Montreal. So anyway, I gave him a call. He knew the band and he heard the album and stuff, so we went to my place, and we jammed, and we clicked and we get along very well. I'm very impressed by his playing, he's such a shredder, man.

DC: He has a real powerful one-hand tapping technique.

LL: Oh, dude, man...in Martyr it's very different from Gorguts, it's just fuckin' tech, tech stuff. So that's how I got him. I hooked him up through our producer, Pierre.

DC: Will he be full time in Gorguts?



LL: Totally, he wrote the new album with us. He plays in both bands. In Martyr he sings and plays guitar, and with us he just plays guitar. By learning all the material he got to learn what was the ingredient, what made us sound like that, so when he writes riffs for Gorguts he doesn't write the same way as he would write for Martyr.

DC: Do you think "Gorguts" is still a good name for the band, with what you are doing now?

LL: Yeah, there's no "e" in there, and Gorguts is like... what about Voivod, it's not like a real word. I wouldn't say if I would call myself like Putrefaction or whatever. I don't talk about those things anymore, so that wouldn't fit, but with Gorguts, it's cool. It sticks in your head - it's heavy. But the fact that there's no "e" in the middle, as I said, it's like a new word. I don't really see it in a way that "I'm not writing like the gory lyrics and stuff like that". It's nothing to do with that.

DC: So how much longer do you think you'll be doing this?

LL: As long as I can. The longer I wish.

DC: But you're so involved in music, that you'll continue...

LL: Oh yeah, I wouldn't see myself doing anything else than music. Death metal...classical...whatever.

DC: Yeah, do you think you'll do some calssical stuff when you are an old man?

LL: Yeah, I already do. It's cool, the first year I was there in composition I wrote a string trio for violin, viola, and cello, and in the fast movement there was a Gorguts riff in there. The next year I wrote a flute concerto for chamber orchestra, and theres riffs from Erosion of Sanity in there. I need this, you know - I like this kind of music so much, you know? Writing classical, there's things I learn in classical, regarding writing techniques and stuff that widens your mind, you know? You see music differently than just playing guitar. Once you can write music for an orchestra, there are so many things going on at the same time, and then you go back and write on guitar writing death metal you don't see it the same way because your way of thinking has been changed. You learn new tools, and your music way of thinking, it's always changing.

DC: Do you think that your classical training has caused a more mathematical approach in songwriting for Gorguts?

LL: No, no. To be honest with you I don't even know the notes on my neck. But I know how to write for bassoon. I know how to write music, but I've always refused to learn the notes on the guitar because I don't like thinking relation; "I'm playing the C, so let's go to G" and this and that, no I just touch the instrument as a sound material.

DC: You think it would ruin it for you?

LL: Ummm, it would be annoying. So I'd like to keep the approach and the way of touching the instrument for what it is. No theory involved, because when you write a melody, even if it's for violin, theory won't teach you how to write melodies. I mean theory is for orchestration, harmony, those are tools to expand, you have a melody, ok. If you know harmony you can put chords underneath, this and that. Once you have that, it's like this harmonic canvas, and you can orchestrate and this and that. They're just tools, but they don't teach you how to create. That's a thing which you can't really learn. The more you do the better you get, because nobody can say "oh, that's a bad melody" because we are all different people. Everybody has a different speech. If it pleases you, that's good - nobody can say it's wrong. There's no book saying "oh, that's out of the rules". There's no rules for melodies because this is a speech. You can say whatever you want with the word that you want, nobody is going to tell you if it's right or wrong, you know what I'm saying?

DC: Orchestral music doesn't operate in modes, right? Like, a riff? Like a full on scale has a beginning and an ending, but you don't have to do that in death metal.

LL: No, composers were just sitting there, "oh yeah, I like that" But, you can't write a melody from theory. There's no book teaching you how to write a good melody, it's what you do with it after, with tools. A melody by itself is just a melody. If you have tools, that's where music arrangement will come into place. The structure, you know. You need tools, you need experience for that. Writing, a melody, that's cool, but structuring...music writing experience, the more you do the better you get, that's the only thing I can say. I wouldn't write the same song that I wrote ten years ago, because I see music differently now. I feel differently. I don't want to hear the same thing like from ten years ago.

DC: Plus, death metal has evolved tremendously in the past 10 years.

LL: Yeah, virtuosity got in there, players got better.

DC: So do you think it was better to just start off just jamming, and not knowing anything about music and listening to Death and stuff?

LL: Yeah yeah yeah. You can get closer to your instinct. Most people practice scales over and over. You ask those guys to write a riff and they're stuck. You know what I'm saying?

DC: I do, because I've been playing with this lady that comes from a classical background that has never played in a band and we tell her, "well just follow us, or maybe just do power chord here". She doesn't have the idea...So no regrets then huh? As far as what I was talking about earlier - are you glad that you started off with a band just listening to whatever and learning on your own first, and then going back and studying the proper...

LL: Totally. I study not for the band, but because I like it, because I'm curious about it. When I would listen to a symphony I would think to myself "how the fuck do you have like 80 people play, not everybody playing different shit, but how do you organize all those staves. In an orchestral score sometimes there's like 20 or 30 staves, one above the other, and you're like "how does that thing work?" How do you come up with him playing this, him playing that? Once you start learning...

AND AT THIS POINT, MY BATTERIES WERE RUNNING LOW AND DIDN'T PICK UP THE REMINDER OF THE CONVERSATION AUDIBLY, AND ALSO PREVENTED ME FROM INTERVIEWING NEW RELAPSE RECORDING ARTIST SKINLESS THAT NIGHT. DUMB.

After I conducted this interview, I had the opportunity to see the band again 6 weeks later, and Daniel Mongrain was not with the band. When I asked Steve Cloutier and Luc Lemay about his abscense, they explained to me that he had gotten a big head and had somehow become hard to get along with in recent months, therefore, he was released from the band after the last date of their previous tour. Just days later, after embarking on the Metal Maniacs Tour with Deicide, Marduk, and Withered Earth, they announced that they were happier as a three piece and planned to continue on that way indefinitely. Although I am happy that the band is happy, Daniel's wild and charismatic stage presence was and will be sorely missed.



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JESS MARGERA: WELL BOTH VOLUME 1 & 2 WERE RELEASED ALONG WITH OUR 1ST VIDEO BACK IN 1999. VOLUME 1 IS THE MUSIC FROM THE VIDEO AND VOLUME 2 IS PRANK CALLS. WE AREN'T IN A HURRY TO RELEASE A NEW RECORD BECAUSE EVERYBODY IS STILL STOKED ON THE 1ST ALBUM.

DC: I THINK IT IS A TERRIFIC ALBUM, AND ALONG WITH THE JULIANA THEORY'S "EMOTION IS DEAD", THE BEST "ALTERNATIVE ROCK" ALBUM OF 2000. I DON'T KNOW IF YOU'VE HEARD THE JULIANA THEORY...

JM: I'VE HEARD GOOD THINGS ABOUT THEM...

DC: THERE ARE SO MANY CREATIVE THINGS THAT GO INTO CKY SONGS. I HAVE TO ASK, WHO ARE YOUR INFLUENCES? ALSO, HOW DO YOU DESCRIBE YOUR SOUND, OR DO YOU JUST SAY THAT IT'S "SKATE ROCK FOR THE NEW MILLINIUM" OR SOMETHING CHEESEY LIKE THAT?

JM: OUR SOUND IS JUST A BRAND NEW FORM OF ROCK. EVERYBODY IN THE BAND HAS COMPLETELY DIFFERENT INFLUENCES, AND SOMEHOW IT BLENDED TOGETHER PERFECTLY. BANDS LIKE GORGUTS, WEEN, MALEVOLENT CREATION, GG ALLIN, CLUTCH, MR BUNGLE, FANTOMAS, AND PESTILENCE HELPED US CREATE WHAT WE ARE DOING RIGHT NOW.

DC: ON JACKASS, BAM IS ALWAYS BLASTING SOME DEATH METAL OR GRINDCORE. DO YOU SHARE THIS INTEREST?

JM: I HAVE A TREMENDOUS RESPECT FOR CERTAIN DEATH METAL BANDS. THE MUSICIANSHIP IS OUT OF CONTROL.

DC: I KEPT HEARING YOUR SONG "96 QUITE BITTER BEINGS" ON JACKASS, NOT KNOWING WHAT IT WAS, AND SO WHEN I THREW ON YOUR DISC, AND THERE IT WAS, IT MADE ME...WELL, IT JUST MADE ME HAPPY, YOU KNOW? IT'S SUCH A KILLER RIFE...

JM: DERON IS REALLY GOOD AT WRITING TWEAKED GUITAR RIFFS THAT GET LODGED IN YOUR HEAD FOR A LONG TIME, LIKE THE "96" RIFF.

DC: THEN YOU HAVE THE DISCO OPENING OF "THE HUMAN DRIVE IN HI-FI", AND THE TURKISH RIFF IN "LOST IN A CONTRAPTION". MORE CREATIVENESS?

JM: ITS AMAZING WHAT CREATIVITY IN THE STU-DIO CAN DO FOR AN ALBUM. MOST BANDS JUST RECORD THEIR LIVE SHOW AND ITS REALLY BOR-ING. GUITAR BASS AND DRUMS JUST ISN'T ENOUGH SOMETIMES.

DC: WHAT EXACTLY IS THAT INSTRUMENT (OR NOISE) IN THE BRIDGE ON "LOST IN A CONTRAPTION"?

JM: ITS A 12 STRING ACOUSTIC GUITAR WITH MULTIPLE EFFECTS PILED ON TOP.

DC: WHAT IS UP WITH THE LYRICS OF "MY PROMISCOUS DAUGHTER"? THAT'S JUST WRONG, DUDE.

JM: WE WERE TRYING TO THINK OF THE WORST THING ANYONE COULD EVER WALK IN ON. I THINK WE NAILED IT.

# An email exchange between The Irish and Jess Margera, drummer of cKy (Volcom Entertainment). who also appears quite often on MTV's Jackass!

DC: WHAT DIRECTION IS YOUR NEW MATE-RIAL TAKING?

JM: I GUESS WE WON'T REALLY KNOW UNTIL IT'S DONE. WE JUST DO WHAT WE DO AND THAT'S PRETTY MUCH IT.

DC: HOW DID YOU GET INVOLVED WITH JACKASS? HOW DID THE WHOLE THING COME ABOUT ANYWAY?

JM: CKY AND BIG BROTHER MERGED TO CREATE JACKASS, MOST OF THE FOOTAGE IS TAKEN FROM THE ORIGINAL SKATE VIDEOS.

DC: I HAVE TO ASK, DO YOU AND BAM STILL LIVE AT HOME OR SOMETHING?

JM: WHEN YOU ARE TRAVELING MOST OF THE YEAR ITS KIND OF POINTLESS TO BE PAYING RENT MONEY. CHAD (THE GUITAR PLAYER) PAYS OVER A GRAND A MONTH JUST FOR "A PLACE TO KEEP HIS STUFF" WHILE WE ARE ON TOUR. WHAT A WASTE.

DC: WHY DOES YOUR DAD NOT REACT MUCH TO THE VARIOUS TORTURES THAT HE IS PUT THROUGH? DOES HE EVER GET YOU GUYS BACK?

JM: I'M SURE HE IS PLANNING AN ATTACK IN THE FUTURE. HE IS JUST PSYCHED TO BE GETTING PAID FOR GETTING BEAT UP.

DC: YOU AND BAM HIT EACH OTHER A LOT - ARE YOU EVER THE VICTOR IN THESE SCUFFLES?

JM: USUALLY I JUST DEAL WITH IT FOR THE GOOD OF THE FILM. ITS WORTH IT IN THE END.

DC: WHAT IS WITH BAM AND THAT DAMN BLACK SUIT COAT THING THAT HE ALWAYS WEARS?

JM: BAM IS GOING GLAM. HE HAS ALWAYS BEEN INTO 80S GLAM ROCK LIKE BILLY IDOL, BON JOVI, SKID ROW AND H.I.M.

DC: OUT OF EVERYTHING THAT I'VE SEEN ON THE SHOW, I THINK "HEAVY METAL ALARM CLOCK" IS STILL MY FAVORITE SKIT . MY WIFE'S FAVORITE WAS THE SEGMENT ON "ANTIQUEING". WERE YOU INVOLVED IN THE CREATION OF THIS MARVELOUS ACT?

JM: I WAS A VICTIM. MAN IT REALLY SUCKS WHEN YOU GET FLOUR IN YOUR EYES, IT STINGS. RYAN DUNN GOT IT THE WORST THOUGH. HE ALWAYS GETS ANNIHILATED.

DC: WHAT IS THE MOST DANGEROUS THING THAT YOU HAVE SUBJECTED YOURSELF TO FOR THE SAKE OF THE SHOW?

JM: GOING 100 MILES AN HOUR WHILE HOLDING ON TO THE ROOF OF A VAN WAS PRETTY SKETCHY. YOU'LL HAVE TO GET THE CKY2K VIDEO TO SEE THAT ONE.

DC: BETWEEN CHRIS PONTIUS AND STEVE O., THERE IS ALOT OF BALL SACK ON THAT SHOW. IS THAT REALLY HOW LIFE IS IN CAL!?

JM: SOME OF THOSE BIG BROTHER GUYS ARE WAY TOO INTO THE GAY JOKE. BUT IT'S ALL ABOUT CROSSING THE LINE, SO WHATEVER. I THINK ITS PRETTY FUCKING HILARIOUS. HOW PUNK IS ALWAYS ROCKING LEOPARD SKIN THONGS, RIGHT?

DC: JESS, THANK YOU SO MUCH FOR YOUR TIME. PLEASE CLOSE THIS INTERVIEW IN ANY WAY THAT YOU SEE FIT.

JM: NO PROBLEM, PLEASE SEND ME SOME COPIES FOR THE BROS.



# MODESTY

**DC:** So what have you guys been up to since the release of the Inebriated CD? Have you been playing any shows?

DAVID: Since the September 22nd release we have played a number of local shows and events. However, our main focus has been on recording, and well, we hope to release a new CD. Daniel: Yeah, especially since we don't really like that first album at all. It was a sort of a "make a standard" album for us. We look at it as something we can never do worse with. (Laughs). On the other hand, at one show, we played some of those songs on that album and it turned out pretty well. We actually got the "best band award" and well, I still really don't know how that happened.

**DC:** How difficult is it getting your music heard coming from such a small place as Rio Rico? Do you guys pretty much depend on Tucson for shows and getting the word out?

DANIEL: Getting our music heard is pretty easy for us actually, we usually like to throw some sort of release party and blow up the album first. Then we start to take orders, and the whole situation works itself out. I guess one of the reasons its not "too hard" is 'cause we have a lot of friends that usually help us spread the word. I mean, for most people out here, Modesty releasing an album is amazing to them, simply because we are a low profile band. Our music is usually something everyone out here wants.

**DAVID:** Yeah, I think being out here is advantageous because we can work at our own pace. Being in a small town, we lack the pressures that we would get in a large city.

**DC:** What kind of scene, if any, is there in this part of AZ? Is it good or bad to be so close to the border?

**DANIEL:** The scene, hmmm, that's funny, what scene? (Laughs) No, actually at one point we had a band called Fuerza to gig with, but I think they broke up. The only remains of them are a jealous brain-dead/ pothead guitar player that leaves all sorts of dumb babble on our guest book, we just laugh and go along with it.

**DAVID:** The music scene here is small and it allows us to pick and choose our gigs and walk away at a relaxed pace.....maybe too relaxed.(sighs)

**DC:** You got a pretty good sound on Inebriated, especially considering you recorded it at home. Care to comment?

**DAVID:** Inebriated was a very experimental album for us. Since then, we have learned much, and purchased better equipment in every effort to produce an even better album.

DANIEL: Basically what David is trying to say is that the album sucked. (Laughs) Well, I don't mean to be so critical, but hey, at least I'm being honest with the public right? The thing is that the album was made in a matter of one week. We had been working at a local studio with our dear friend Adam. However none of the tracks were coming together because we knew we only had a little bit of time in the studio (considering Adam was hooking us up for free). The story concluded with a missing album, so we just ran in our studio and made what felt right. On the other hand, like David said, we have learned a lot since then, so, we hope that the new album, which is sounding much better, comes through so that people can hear it and define it as the true "Modesty sound".

**DC:** What did you do with the disc once it was done? Did you end up selling it, or sending it out to record labels?

**DAVID:** We did not do much with Inebriated. We mostly gave out cd's to be acknowledged.

**DANIEL:** To make a long story short, we had a party, handed it out, and got drunk in the honor of the cd's name. However, our new material will be heavily promoted and very seriously sold.

Modesty is an incredibly talented bunch of cats from the teeny, tiny little town of Rio Rico, Arizona. Not exactly a melting pot of creativity, but something happened there to inspire these four underage fellows to write some pretty heady (yes, that's heady), technical, avant-garde metal. I spoke to drummer David and vocalist Daniel about what they've been up to, where they're going, and a few other things in-between.

y E<sup>y</sup> nadan io Candana

DC: You're sound draws from a lot of different sources. Elaborate?

**DAVID:** Each member of the band has a different musical influence. For example, my influence has been rap and hip-hop. Our sound draws from the merging of four different musical styles.

DANIEL: Yeah, I think this question seems to come up all the time nowadays. I mean, for us, we don't limit ourselves to one style at all, but then again you can turn on your radio at anytime of the day and here how almost every artist is starting to in some way or another incorporate different musical influences and styles. For us, it's an experimental stage at all times. Just recently we got into throwing really heavy music and combining it with a sort of dimensional sounds on vocals, sort of what you can find in a Tool album. Only the way we tried was immensely heavier. We also had a hip-hop based drum beat looped in the background with a drum machine, which just added a whole other dimension at the same time. Our music will continue to be a collaboration of sound diversity, but I am sure that we will stay focused if we're careful.

**DC:** What is your opinion of the Fred Durst's of the world? You know, the guys who prostitute any integrity they may have (which is probably close to zero for this guy) to get on goofy awards shows with untalented teenie pop queens?

awards shows with untalented teenle pop queens?

DANIEL: Well, like you said, the integrity of these so-called "artists" is pretty much close to zero to begin with. I mean, there is not much to think about if you know your place in the music industry as a creative individual. They play the role of big rock stars and try to gain all the attention they can, and because of their lack of integrity, they go too far and end up on the VMA's with ditzy teenie pop queens thinking they're doing something that people are going to sit back and appreciate, when in actuality, we just laugh at them and don't buy their albums anymore. What makes it funnier is that after they realize how stupid what they did really was, they deny the fact that they did it for attention to look cool. Then they say that they just wanted to sleep with the girl. Which in any case, is probably the best way to lie to the press because of their lack of brain cells to begin with.

**DAVID:** Our main focus as a band is to abstain from conformity. We play the music that we love, and if other people can grow to love it as well, even better.

**DC:** At one time you had some pretty strong feelings about (Kornbizkitrapmetal kingpin) Ross Robinson? From where did these feelings of loathing generate?

**DAVID:** This again focuses on conformity. The antagonism towards him is simply based upon his efforts to produce bands in an assembly-line type fashion.

DANIEL: I have had pretty antagonistic feelings for the guy for a long time, but I have my many reasons. I remember a while back I was reading an article on contemporary engineering skill in the modern world of production and I happened to find a small article on Robinson. He had started by saying something about how heavy music today is finding its way into the mainstream again, and well, you know I skipped all that crap. But I did come across something that just amazed me. The guy was so self absorbed by what he was stating. He was saying that if a band really wanted to go platinum their first move should be to hire him because he is the best producer in the rock business. That to me was just a load of crap on top of crap. I mean, the guy produces every band the same way over and over again. You can even hear it in the music; it all sounds the same! Same guitar tones, same drum dynamics, same vocal power!!!!!!! Ahh, It drives me nuts! Its almost as if all the





# MARK

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www.stickerguy.com info@stickerguy.com DIRT CULTURE: Tell me about the members of your band (names,

ages, what they do).

SETH: I'm Seth Stephan, 26 yrs. old and I just work and play [lead guitar]. Our drummer's name is Jimmy "ska" (Zahoon-- he's 20 yrs. old and works at Mills Pride and is getting married in June (sorry ladies). Levi Schmieg plays bass and is attending college down by Harrisburg, PA. Todd Patterson is the other guitar player and he's still in high school.

DC: Who is credited with coming up with the name of band?

S: Those two (points to Todd and

Jimmy).

JIMMY: I had a list of names, and then everyone voted on it and I had the final vote!

DC: What were some of the other names that you came up with?

TODD: The Happy Medium

S: Snot Rocket

TODD AND LEVI: The Lively Bunch S: (screams in an 80s metal voice) We are Snot Rocket!

DC: How long have you been playing

together for about 2 years prior to this one. It was called Two Spare Months. Todd and Jimmy were in a ska band together for a while and they called themselves The Ogglers. DC: What are some of the bands you

guys would cite as musical influences?

J: I think the best drummer in the

world is Dave from Lagwagon.

T: My favorite band is Big D and the Kids Table. I'm influenced by the shows I go to. I watch the bands itset on puts Catch 20 just go nuts. Catch 22.

S: Jackson from Slick Shoes is just a rippin' guitar Negative. Lugnut. player. Officer

L: Yeah. Officer Negative and Lugnut. J: I have to say Travis Barker before he was in Blink 182, when he was in the Aquabats.

DC: What bands are you listening to a lot of right now (as in today)?

S: Catch 22, Anti-Flag, Dogwood.
L: Catch 22, Lugnut.

T: I'm listening to some Big D and the Kids Table, some Strung Out, Saves the Day.

J: I listened to Big D and the Kids Table, River City Rebels, and yeah, that's about it.

L: H20.

**DC:** What do you guys think about sellouts-like Blink 182-I noticed you have a Blink 182 cover that you basically rewrote to describe them selling out. Do you think people are real-

ing out. Do you think people are really selling out or just making a living?

S: I'm going to sell out!

T: I think Blink 182 sold out pretty bad [everyone agrees]. It's like... you can make a living playing music, you know, like for the Warped Tour and stuff like that. You don't need to go on MTV and TRL everyday because that just shoves things down kide' throats. just shoves things down kids' throats. They don't listen to it because they like it, they listen to it because they're brainwashed. So... that's my beef.

J: I could really just care less what someone else does.

T: I mean, if we get the chance to sell out, I mean, I'm not going to be on TRL, but I'll be playing the main stage on the Warped Tour at all times. I don't care [everyone laughs]. If a record exec came up to this house today and was like "Play on the Warped Tour!" ....well, you got my vote.

S: It's hard to differentiate between sellouts anymore because even Epitaph and Fat Wreck Chords are so big now. Like H20, they were awe-some. But it's all just a big industry. J: I don't know, like Less Than Jake was on a major label, and everyone was like, "Sellouts, sellouts!" but they didn't sell out and kept their prices low, and when the label tried to make

them sell out, they quit the label.

S: That's cool. If you get the chance to be on a big label, I don't see any problem with that. It's what you do after you get on that label that makes you a sellout.

T: Or change your style of music... that's..

S: You're always going to change... your music is going to progress but... J: If you change because someone

tells you to .. S: Right. If you start playing because people tell you to play this kind of song or this kind of song... that's just wrong.

J: Because you'll make more money. S: Right.

T: Way to go, Levi! L: I like to talk it up.

T: I want to meet Carson Daly!! [claps his hands]

DC: Is Strong Point recording an

album soon?

We're supposed to **S:** Trying to. record at the end of March.

J: The guy that was going to do it is getting screwed over by the IRS.

S: I don't think he's getting screwed over, he probably screwed himself over.

DC: How many songs are going to be on the album?

S: 10-12. I'm not sure. Around 10. DC: Do any of you guys listen to emo? S: I've listened to emo unfortunately.

DC: Does anybody else want to claim that they have? J: I claim emo sucks!

S: [Rolls his eyes at me] J: I'm sorry.

DC: It's okay. I don't care. J: Did you ever listen to Braid?

DC: I've heard a few of their songs. J: They suck. They're the first emo band I ever heard.

S: Some of it's okay. There are a couple of emo bands I can tolerate.

J: I saw them [Braid] one time with

All, and they were the most terrible band I've ever heard, I mean

they played okay, but...

DC: So do you just listen to punk, rock, hardcore?

J: Ska... S: I like a little hardcore

DC: What's your favorite kind of cheese?

S: Sharp cheddar.

J: I like the yellow kind.

L: I like Muenster. I like cheese spread, too.

o with 9 songs and it is a website which should tact info: Seth Stephan,

Soon after this interview, I found out that Strong Point has finished recording a CD wit e by contacting the band through email or regular mail. The band is also working on a we ng with a couple of songs from their new album available for download. Band contact we., Sayre, PA 18840 or email: strongpoint\_punkrock@yahoo.com

J: Have you had that green

ketchup yet? S: The Heinz stuff?

J: Yeah.

S: I saw that and I almost bought it. What is that?

J: It's ketchup. S: Just ketchup?

J: It tastes like...... ketchup. S: That's just weird.

DC: Lyrics-what do you guys usually write about?

J: Sometimes things just pop into your head and you write

about it.

S: A lot of things pop into my head, and I try to think about it, and most of the time it just doesn't work. I just come up with a lot of the negative and everything I see wrong with the world. I was on my way to a job interview, listening to Anti-Flag, first time I ever heard it. Went to the job interview and I was humiliated. Drove all the way home listening to the same And like that night at work, like the song was stuck in my head, and the feelings came through and I was just pissed. Hate songs, we're all about hate

I was dating this girl J: Yeah. one time and she just screwed

me over.

S: Todd, too. L: I could've told you that. You should've just asked.

S: We make fun of \*N-Sync. We sing about Ed McMahon-



The guys in Two Man Advantage pour their hearts into songs about the glories of hockey, beer, and punk rock like Guinness on tap. After a recent release show for the band's second album, "Don't Label Us," on Go-Kart, I had the chance to speak to some of the Label Us," on Great, I had the chance to speak to some of the band, namely frontman Drunk Bastard, left-wing guitarist Captain band, namely frontman Drunk Bastard, left-wing guitarist Captain Bannerman, drummer/goalie Amstel Fuhr, and Myk, who adds Bannerman backing vocals. Look for the band on tour this summer.

BARRY LONDON: Gimme the band history as hockey team.

DRUNK BASTARD: We met in the farm system working our way up looking for that break. Amstel was the local zamboni driver at the community center rink. We played for years in other clubs until we were all drafted to the Two Man Organization. Skate and I have been dropping the gloves for years and years. Teemu, Amstel and Myk were all playing with another losing team. And Captain's been Coach's captain for 15 years now. We drafted the Rookie right out of high school because we needed a young talented star that really skated well to finish the team. I found him shooting rocks at cans in a rest stop in Moosejaw.

BARRY LONDON: Why call yourself Drunk Bastard rather than Bud Tkachuk on this outing?

DRUNK BASTARD: Bud Tkachuk was traded from Two Man Advantage last season because of rumors that Keith Tkachuk was being traded to the fucking New York Rangers. I can't be affiliated with that organization. Also, the last time we were in Portland I was having an off night and Skate was yelling at me because I was throwing bottles at the Rookie's head while he was driving. Skate turned around and said, "You're a drunk bastard," and the name just stuck. We came back from tour and they got a new jersey for me.

BARRY LONDON: Do you feel that being labeled as a "gimmick band" is a problem? Why or why not?

DRUNK BASTARD: It's not a problem... it's retarded. Why are we gimmick core? Why? Because we sing and dress like no other band? Because our passion in life is beer and hockey? You know, these fucking so-called "punk" kids are so quick to judge and put a label on something. Let me ask you something: If you're some kid with a mohawk and looked like you walked off the set of "Killer Clowns From Outer Space," people would judge and label you a freak or a junkie. And you would hate that, right? So why the fuck are those kids so quick to label us? The bottom line is that we play hard, and we play fast. Our songs are catchy and we got a sense of humor. We don't have to prove anything We're not looking to make the world a better place, we're a bunch of old punks that never gave up on a shitty punk rock scene. So "Don't Label Us"!

MYK: It hurts and helps.
You get people to come
check you out who wouldn't
normally. People who see you
will talk about it to their friends
and drag them along. Two Man is
pretty powerful live, and we end
up with a lot of fans of the music
who normally aren't into punk, but
there are people who can't get by the
appearance. They get a preconceived
notion of who or what you are, and there
just isn't convincing them otherwise.

AMSTEL FUHR: If we were labeled a gimmick band, the only problem that I could ever foresee would be if it somehow barricaded people from the music, which more than stands up on its own.

BARRY LONDON: How's you get signed to Go Kart? How do you feel about the label thus far?

CAPTAIN BANNERMAN: Rich Black, who publishes "Under the Volcano" fanzine, basically bribed them, I think. Greg Ross caught our show at Nightingales in March of last year with Phil A. Sheo with the Goods, Plan A Project, and Down By Law, and just knew he had to snatch us up before Dreamworks or Geffen. The label has been great so far. Greg is a complete wise-ass, which makes him a perfect tag-team partner...not to mention he's a Jew – Jew Power forever! Dean (Rispler) works like nuts for us, and did an unbelievable job producing our chaotic asses. Ask me this same question in a year.

MYK: I think Go-Kart is an excellent punk label. They only sign bands they believe in, and that makes me feel good because we got signed. As for the label becoming aware of us, I think it was pure harassment from people who had seen us early on. We played with another Go-Kart band, Plan A Project, and got a tremendous response from the crowd. The Go-Kart crew was there and witnessed it first hand. I think they wanted to be part of the force that is Two Man Advantage.

AMSTEL FUHR: The guys at Go-Kart are definitely on the Two Man team.

BARRY LONDON: If you had to compare 2MA to another band, who would it be?

DRUNK BASTARD: Minor Threat. I'm serious. As much as Ian meant every word he screamed into the mic, so do I, as well. There's a common passion between the two bands.

MYK: Bon Jovi. People only come to see our sexy frontman anyway.

CAPTAIN BANNERMAN: Every band that has ever existed or ever will exist has its own personality and uniqueness. I have a hard time comparing a band I'm in to other bands which already exist. Not to say we're rocket science — we're not....we're not blazing brand new trails of musical sound...but we definitely have something to offer that no other band does. But — if I absolutely had to — I guess I'd compare us to Ambrosia or Eric Bell-era Thin Lizzy. And, I'd compare us by saying there was no comparison.

BARRY LONDON: In addition to those playing instruments, Coach, Myk and the Rookie are also very much part of the band. How'd they get involved, how do you perceive their roles?

MYK: I got involved because I was in a band with Amstel and Teemu prior to Two Man. Drunk Bastard and Plain Old Skate would come down after our practice and they started writing songs together. I used to lend the Bastard my microphone, and I would hang out and watch them practice. I helped the Bastard with putting some of the vocals into the songs, which eventually became my vocals. They started writing growling vocal parts for me when I wouldn't leave them alone.



AMSTEL FUHR: Coach, Myk and the Rook are important to the Two Man. Even though only four d his way in. He came to our show and said, "You guys need a coach. You're unorganized." I was like, "OK," and he just never went away. Then he got his hands on a mic and it's been down hill from there. Myk was in Pacifier, a local band that we stole two other members from. We felt bad for him, so we let him tag along. He does whatever he wants. He has great metal screams, and he's the only one with long hair that looks like a mullet. The Rookie is actually the only non member that was actually asked to join the band. We were in Moose Jaw Canada and we picked him up at a rest stop. He ended up being out roadie / driver / crowd pleaser. He gives good massages as well.

BARRY LONDON: What do you like most about touring?

DRUNK BASTARD: Waitresses. I love the greasy spoon waitresses you get in the midwest. We like giving them rock n' roll names, and then we take a band photo with our waitress. I've got a book of 400 different waitress that I've met on tour.

AMSTEL FUHR: The chicks. Girls, send in your photos to Amstel Fuhr, c/o this zine!

MYK: Hanging with the boys and seeing the reaction on the faces of kids in every new city.

CAPTAIN BANNERMAN: Everything. I like the long drives, I like the shows, I like seeing new places, and being a part --albeit a very temporary part-- of different punk scenes across the country. You meet kids who are so different because of the fact that they grew up in an area of the country, and hence from a different culture, that I have not been brought up in -- but yet, there's always that punk rock bond which makes you connect instantly. It's a wonderful thing. Bringing the rock to the people...you gotta love it.

BARRY LONDON: How did the documentary come up? What do you hope it accomplishes?

CAPTAIN BANNERMAN: The director, Marc Foster, has been a friend of the band from the beginning and he's been a friend of Skate's LONG before this band formed. In addition to the film, he has done the vast majority of the artwork and layout on both of our CDs. The documentary is HIS project, and we just happen to be the focus of it. He's been working on it since late 1999, and I think it's not up to us about what we want it to accomplish. That's a question that is better directed towards Mark himself. The film was NOT made as a vehicle to promote Two Man Advantage -- in the way a music video would be made, for example -- but rather as a vehicle for Mark's directorial talent. I hope he accomplishes everything he wants to with it -- and if, in the process, it happens to make people more aware of the band -- then that's an added bonus.

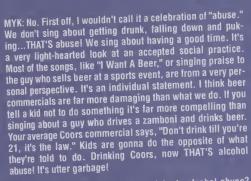
DRUNK BASTARD: This amazing director named Mark Foster had some time between jobs and he decided he wanted to come on tour with us to film a documentary. He followed us around for two years. I'd be taking a dump, and there he was with that fucking camera. Anyway, he's worked really hard on it. I just saw the thing, and man, it's good. It would be brilliant if the movie was about a good hand!

BARRY LONDON: Are you a "Long Island" band? Why or why not? What does that mean?

MYK: That's where we got our start, and that's where most of us live, so I guess we are, but it doesn't seem to be the hinderence it's been for other Long Island bands.

DRUNK BASTARD: Good question.. As much as I hate to admit it, we are. We all lived on Long Island at one time. We all don't live there anymore but our practice space is there and our P.O. box is there as well. What does it mean? It means we're very lucky to actually be in a band that leaves the sand bar. Long Island is only know for the Islanders four cup wins. That was like 20 years ago. Now we're going to put that sand bar back on the map and buy mansions right next to Howard Stern and Billy Joel.

BARRY LONDON: Do you feel that your constant celebration of alcohol abuse may negatively influence minors?



AMSTEL FUHR: Do we constantly celebrate alcohol abuse? maybe we constantly celebrate alcohol. but those are two different things. I don't think that anyone that listens to the Two Man is out there trying to emulate us, but if they are, I trust that they're smart enough to know their limitations. For chrissakes, the song is called "Do What You Want," which basically means that "If I don't feel like drinking a fifth of whiskey tonight, I can still hang with the Two Man and they're cool with it."

BARRY LONDON: This record is a lot harder and faster the last.

DRUNK BASTARD: It's a lot faster and closer to what we're listening to these days. Why? Why not? We're growing as a band, and as musicians. Also, we were a little sick of being labeled, so we stepped it up a notch.

CAPTAIN BANNERMAN: There are several reasons for this. First, on a sonic level, the record was recorded at a different ent studio, with a different engineer, and a different producer. Dave Smalley did a great job of production on the first record, as a matter of fact, I believe he was much more demanding on us as musicians than Dean was. I believe there are actually more playing mistakes (I don't expect anyone who's not in the band to pick them out, of course) on this new record than the first one. But, Dean's production experience, coupled with the fact that we recorded onto actual tape (i.e. analog, rather than digital -- which is how "Drafted" was recorded) led to a sound that was FAR superior than the first record. It rawer, louder, much more in-yourface and upfront than the first record. Another reason is that the musicianship got better (I know this seems to contradict what I just said about mistakes on the record -- but we'll just have to live with that contradiction). Drunk Bastard's vocals are much improved, we made much greater use of the background vocal talents of the Coach, and, for me personally -- I had been playing guitar less than a year when we recorded "Drafted". A couple of extra years of playing under my belt naturally made me a better and more confident guitarist. Finally, the songwriting has improved. Again, a couple of extra years of playing and writing songs together has developed the chemistry. All of us make contributions to every song we have, but usually, one person does have the outline or skeleton of the song, and then we all work on it to make it complete. Whereas all but about two or three songs on "Drafted" came from ideas Skate had, the songwriting on "Don't Label Us" is more spread out among us. Different songwriters leads to more diversity in the songwriting, and I think that has been a great strength.

BARRY LONDON: If the band has a message, what is it?

DRUNK BASTARD: Play hockey, drink beer.

MYK: We are a family, we all believe in what we do, and have a great time doing it together.

CAPTAIN BANNERMAN: Yes, the band does have a very important message. It's that punk rock can be a vehicle for going nuts and having a great time. Punk rock is a great vehicle for lots of things: for political commentary, for activism, for personal feelings to be expressed....but why can't it also make you go off and thrash around, too? That's what we're here for. It's a party, and we hope to bring the party to every show we play. There's a time to be serious and there's a time to go ballistic. We're your soundtrack for the latter.



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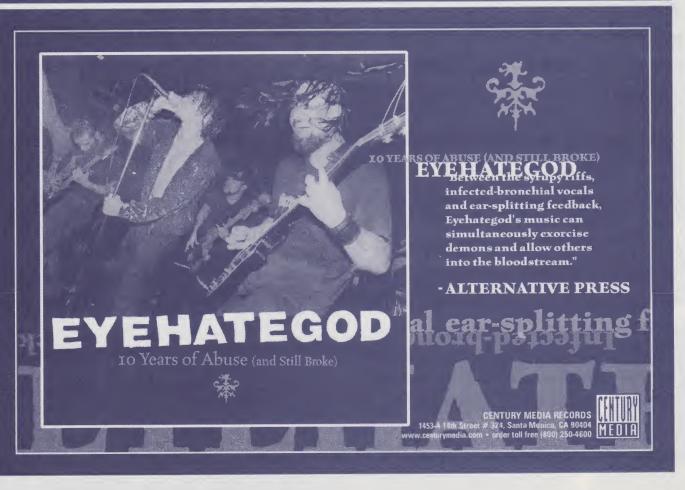
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DIRT CULTURE: First of all, I think *Day of Reckoning* has some great songs on it. How do you guys feel about it?

DIECAST: We are very proud of it and we think we really found our sound on this CD so we couldnt be happier about it.

DC: When did you start incorporating clean vocals into your sound? I think that they are a highlight.

D: Right after our demo we started doing it because I knew I could and also because we wanted to differentiate ourselves and make our sound more diverse so we could stand out from the pack. I think anything you can do to make your sound unique is great so since we knew we could do it, we tried it and it just turned out well and we stuck with it.

DC: Tell me about the musical past of the members of the band.

D: Jeremy was the original bass player for Blood for Blood, but that's really the only band of note any of us have ever been in. We have all been in other bands before but nothing as serious as we take Diecast.

DC: You guys are from Boston. In your opinion, what is the current state of hxc on the east coast? Besides Dropkick Murphys, I guess I haven't gotten into a band from your city since Gang Green.

D: There are a lot of great bands from Boston just not a lot of places here to play which is unfortunate. If there were clubs that would allow all age shows, Boston would be amazing as a scene. Theres a lot of talent around here, so new bands spring up all the time. I think once the venue problem gets solved there will be an explosion of bands from Boston.

DC: What do you think of all the noisecore coming out of New Jersey and why do you think it has exploded there?

D: I really don't know to be honest. I have never been much of a fan of the noisey stuff really. I totally respect it and I think a lot of those bands are talented as hell but it just doesn't get me going. I like more stright forward stuff that has a consistent groove and beat to it. I think NJ is another state with tons and tons of great bands though so it's no surprise to me that the scene there is big.

DC: Well, back to your music. Who were the band's influences early on?

D: Well just speaking for myself I would have to say a lot of early metal like Celtic Frost, Metallica, Nuclear Assault, Sepultura, Slayer, stuff like that. I think you can't beat the classics. I got into hardcore a lot later after I got into metal and I love them both for different reasons. We just try to take what we love from both styles and meld it into our own unique sound if we can.

DC: How do you describe what you are doing now to someone who has never heard you? I tell people to imagine Obituary mixed with Sick Of It All.

D: I would just say that we are a metal band with a lot of influence from the hardcore scene and that if you like one of the two styles or both you should give us a listen because you might like the combination. We like to make the songs as heavy as we can but also to put in some melody. As long as we keep our songs always changing and diverse that's what we are about.

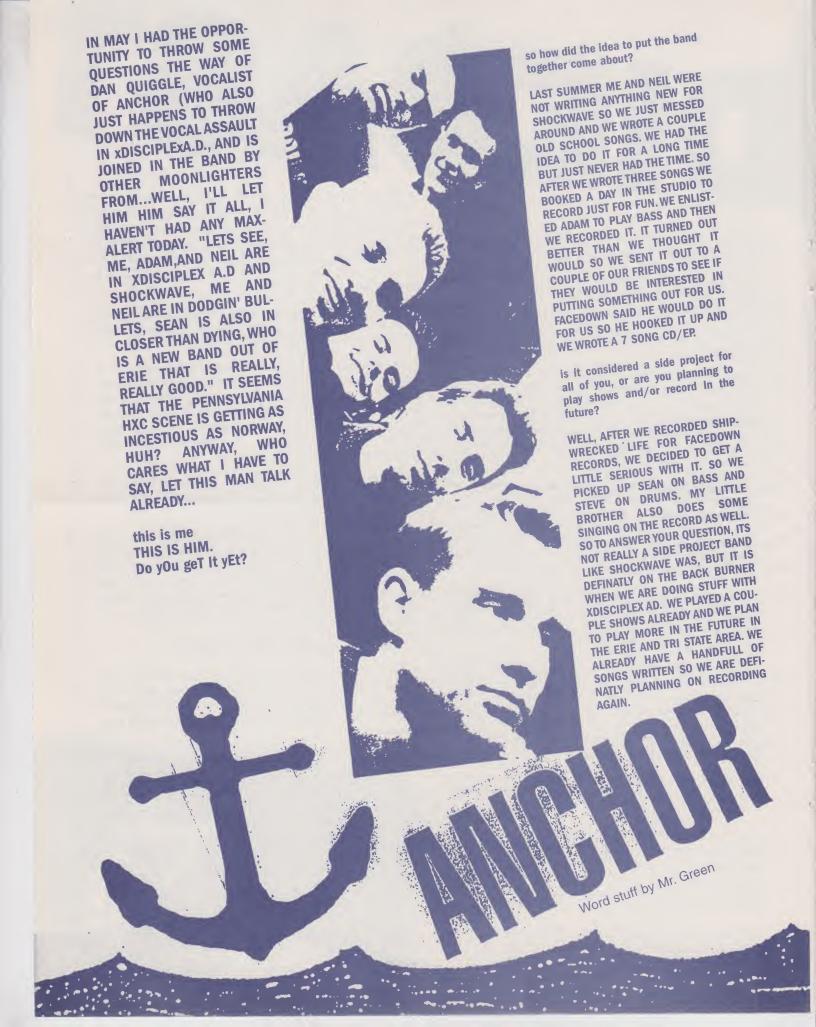
DC: I live in southern New Mexico, and to the best of my recollection, you had a show scheduled to play in El Paso in March. What happened to that?

D: The headliner on the tour we were supposed to do fucked us at the last minute and dropped the tour so some of the dates had to be cancelled, unfortunately. We are coming back a ton, though, this summer so everyone keep an eye out for us. We will be touring with Trevor from Obituary's new band called Catastrophic so it should be alot of fun.

DC: What are the future plans for the band?

D: We would just like to be able to make music for a living and be able to pay our bills from it. I dont need to be rich as long as I am happy. Anything we can do to achieve that end we are willing to sacrifice for, that's the only plan we have.





Is that your brother who did the cover art? i think It Is an exceptional piece...

YA, MY BROTHER DAVEY DID THE ART FOR THE CD AND CALAB FROM BOOT TO HEAD DID THE LAYOUT. I THINK THEY BOTH DID A GREAT JOB WITH IT. I WILL TELL MY BROTHER YOU LIKE THE COVER ART.

is there a story behind the lyrics for "education in reverse? i really dig 'em...

THE SONG EDUCATION IN REVERSE IS VERY PERSONAL TO ME IN A LOT OF WAYS BUT IT'S ALSO SOMETHING THAT I THINK EVERY-ONE FACES IN THIER LIFE. ITS ABOUT THE STRUGGLE TO KEEP HATE OUT OF YOUR HEART AND OUT OF YOUR LIFE. IF YOU HOLD HATE IN YOUR HEART IT WILL ULTIMATELY RUIN THE REST OF YOU. FOR AWHILE I WAS MAD AT A COUPLE PEOPLE AND IT ATE ME UP INSIDE. I COULDN'T GO ON BEING SO ANGRY BECAUSE IT WAS EATING AWAY AT ME FROM THE INSIDE OUT. I FOUND OUT ABOUT HOW POWERFUL FORGIVENESS CAN BE. "IT'S SO EASY TO LAUGH, IT'S SO EASY TO HATE, IT TAKES STRENGTH TO BE GENTLE AND KIND" BUT IT IS WELL WORTH THE STRENGTH TO BE HAPPY AND HAVE YOUR LIFE HATE FREE.

how about "shipwrecked life"?

SHIPWRECKED LIFE IS ALSO VERY PERSONAL TO ME. IT'S ABOUT HOW ONE DAY I JUST REALIZED THAT I HAVE SO MANY GOOD OLD FRIENDS THAT HAVE TOTALLY TAKEN THIER LIFE AND THROWN IT IN THE TRASH. AT THE SAME TIME I FEEL LIKE MY HANDS ARE TIED AND THERE IS NOTHING I CAN DO ABOUT IT. IT SUCKS AND I FEEL SO BAD WHEN I THINK ABOUT IT SOMETIMES AND THEN OTHER TIMES I AM MAD AT THEM BECAUSE THEY ARE THE ONES THAT ARE DOING IT TO THEMSELVES. I'M NOT JUST TALKING ABOUT DRUGS OR ALCOHOL EITHER. I HAVE FRIENDS THAT JUST CHANGED COMPLETELY OR THEY JUST TAKE STUPID THINGS TOO SERIOUSLY AND THEY BLOCK OUT THE THINGS IN THEIR LIFE THAT ARE IMPORTANT.

do you think some vocalists within the hxc and metal circles growl and use other extreme vocal methods so that they can hide foolish and/or poorly written lyrics?

I DON'T KNOW IF THEY PURPOSELY DO THAT TO HIDE FOOLISH LYRICS BUT I GUESS ANYTHING IS POSSIBLE.

how did you get involved in hxc, and when did you decide to do vocals?

I GOT INTO HARDCORE IN 1991. I STARTED GOING TO SHOWS AND MY FAVORITE BAND WAS AN ERIE BAND CALLED SUMPTHIN TO PROVE. I STARTED DOING VOCALS IN '94 BECAUSE I COULDN'T PLAY ANY COOL INSTRUMENTS.

Isn't it amazing to think that hxc has been around for almost 20 years? i had the privilege of seeing sick of it all in denver in '89, but i had first been exposed to bands like DRI, DOA, The Exploited, 7 Seconds, and the Subhumans in '87, and it's funny to look at all those tapes now and think about how I have had them since I was like 12.

IT IS CRAZY, WHEN I FIRST STARTED GOING TO SHOWS, I WAS MOSTLY INTO LOCAL BANDS AND BANDS FROM OUR NEIGHBORING CITIES LIKE THE SPUDMONSTERS FROM CLEVELAND. I ALSO GOT TO SEE SNAPCASE BEFORE THEY USED THE NAME SNAPCASE.

anchor is the first east coast band to be on facedown records, isn't it? how did that deal come about?

ACTAULLY WE ARE THE FIRST EAST COAST BAND ON FACEDOWN...I DIDN'T EVEN THINK OF IT LIKE THAT. JASON HAS BEEN ONE OF MY BEST FRIENDS FOR A COUPLE YEARS NOW AND WE ALWAYS TALK SO HE KNEW ABOUT ANCHOR FROM DAY ONE. I SENT HIM A COPY OF OUR FIRST RECORDING AND HE SAID HE WOULD DO A RECORD FOR US IF WE WANTED TO. A COUPLE OTHER LABELS WERE INTERESTED IN MAYBE DOING STUFF WITH US BUT I JUMPED AT THE CHANCE TO DO IT ON FACEDOWN. I SERIOUSLY THINK FACEDOWN IS BLOWING UP SO MUCH RIGHT NOW. I THINK THEY WILL BE THE NEXT BIG LABEL IN HXC. SO TO CONCLUDE WE ARE VERY FORTUNATE AND HONORED TO BE PART OF THE FACEDOWN FAMILY.

how do you view the whole issue of music on the internet?

WELL, I HAVE NEVER REALLY USED NAPSTER OR ANYTHING LIKE THAT... A COUPLE YEARS AGO ME AND MY BROTHER DOWNLOADED A 20 SECOND SAMPLE OF A NEW DEPECHE MODE SONG THAT WASN'T RELEASED YET AND I THOUGHT IT WAS AWESOME. IT TOTALLY PUMPED ME UP FOR THE NEW DEPECHE MODE RECORD SO IN THAT CASE I THOUGHT IT WAS GREAT. I KNOW NOW THAT SOME KIDS JUST DOWNLOAD ENTIRE CDS OFF THE NET AND I THINK THAT IS CHEATING BANDS OUT OF WHAT IS RIGHTFULLY THEIRS.

do you enjoy talk radio?

YES I DO. I LISTEN TO 1260AM IN ERIE A LOT. IT HAS SOME GOOD PROGRAMS ALONG WITH "MUSIC FOR YOUR LIFE". IT ALSO HAS BASEBALL GAMES ON AT NIGHT AND SOMETIMES I WILL TUNE IN TO HAVE A BALL GAME ON IN THE BACKGROUND.

what bands have you been listening to recently?

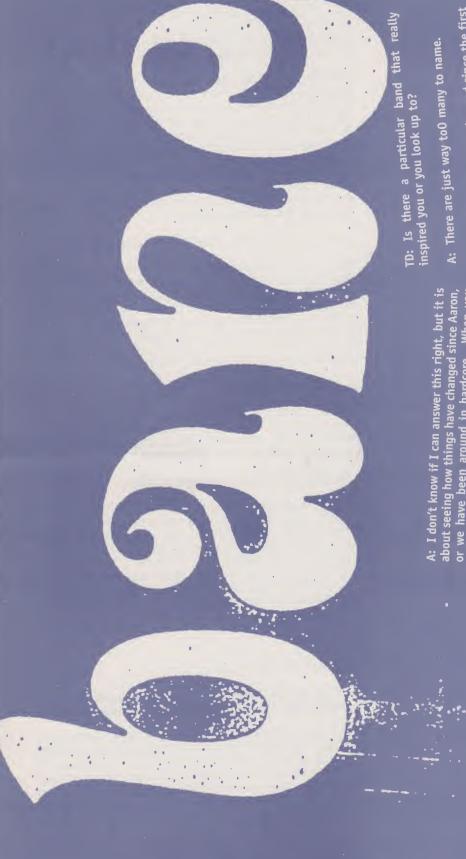
I HAVE BEEN LISTENING TO THE NEW DEPECHE MODE SINGLE A LOT, CHECK OUT THIER NEW CD "EXITER" MAY 15TH! I LISTEN TO A LOT OF DEPECHE MODE, MORRISSEY, AND THE SMITHS. AS FAR AS HXC GOES, I HAVE BEEN LISTENING TO THE NEW NIV CD "TIPPING THE SCALES", THE NEW FIGURE FOUR CD "WHEN IT IS ALL SAID AND DONE", RUN DEVIL RUN "KILLING CIV AND SINKING DEEPER", THE DEAL "YESTERDAY TODAY AND FOREVER", THE CLOSER THAN DYING DEMO, THICK AS THIEVES "WORDS THROWING EMOTIONS" AND SHELTER "MANTRA"

you like Morissey?

MORRISSEY'S THE MAN!

man I like him, too. I think I am the only male around where i live that does though. "Vauxhal and I" is my favorite. what about yours?

MY FAVORITE MORRISSEY CD CHANGES EVERY WEEK. I USED TO LOVE "VIVA HATE" THE MOST BUT THEN I LOVED "MALADJUSTED" THE NEXT WEEK JUST AS MUCH. I USED TO NOT FAVOR HIS "KILL UNCLE" CD THAT MUCH BUT NOW I HAVE BEEN ROCKING IT A LOT. EVERY CD THAT HE DID HAS AT LEAST 4-5 SONGS THAT ARE REALLY AWESOME. RIGHT NOW ONE OF MY FAVORITE SONGS OF HIS IS "PREGNANT FOR THE LAST TIME". MOST PEOPLE AROUND HERE DON'T LIKE MORRISSEY EITHER BUT AT LEAST I HAVE MY BROTHER WITH ME! (THE IRISH)



first get into it, it doesn't matter what everyone thinks. It's about being here and not having to worry about everything else in the world. Not worrying about what shirts you have, what records., or who knows who. It's about getting away. And being with people who know what you feel like.

What TD: How is the new album coming? can/can't we expect to hear? A: Right now we are writing the new lp. And we think that it is the best stuff that we have done to this day. The few people that have heard it are make this the most amazing record ever for us. I guess you could say it is progressing in the same way as the rest of the stuff. They are Bane songs. saying the same thing. We are really trying to

thing by Bane and I guarantee you will not be disappointed. The following is an email correspondence I had

with the band. Enjoy, and thanks fellas!

make we wanna kick something. The only thing that surpasses Bane's musical mayhem is their lyrics. My words can't even begin to describe them. Pick up any-

you the only way to describe it is INTENSE in every way shape and form. The energy behind every aspect of what they do is unparalleled. Even their acoustic tracks

unique as they come. Bane's music is so diverse that however, these guys are incredible with a style as are incredible. This isn't your typical hardcore band

et me tell you a little somethin somethin about Bane. hey are a hardcore band from Massachusetts and they

TD: How has your music changed since the first demo to "It All Comes Down to This"?

"wow they have changed so much since the demo." We have improved but that is it. I we are one of those bands that people say. A: It hasn't. We have progressed some, but  $^{
m I}$ think it is the same. It's Bane. I don't think think we have acquired our own style.

TD: What is the most difficult part of playing in a hardcore band?

hours to play one show, hoping you get enough money to get home. Getting home from tour, A: Trying to justify to other people (family, friends) why you do this. Why you drive for 15

immy Dirt: How did you get the name Bane!

Aaron: Well, we had time booked to record our demo and we still didn't have a name, so both myself and Bedard started to crack our brains for a name that stood out. I was just strolling through a dictionary and that name just popped out. I read the definition and it was amazing. And low and behold, he also broke batman's

Timmy Dirt: How did Bane come to be, I know it was a side project of Converge, how did it become a full time

Aaron: Well, way back in late 94 Converge had broken up for a little while, and myself and Damon (the old drumfor a little while, and myself and Damon (the old drummer from Converge) decided to start a new band. We had worked on a bunch of stuff and eventually we found the rest of the band. For the first few years we were around rest of the band. For the first few years we have been trying to be a full time band. This is years we have been trying to be a full time band. This is what we all love doing, and it is just coincidence that we have gone over so well.

TD: Describe a live Bane show.

A: Well I can't really explain it, you just have to experience it. We make sure and put 200% of ourselves into it. This band is pretty much everything for all of us. We don't care if there is 1 person or 1,000 we don't change anything.

TD: You have a style that is incredibly unique. Your songs deal with extremely emotional topics, (i.e. betrayal, love, anger – the list goes on...) and are always done in an insanely intense manner. Plus the songs are deeper than the typical hardcore anthems. Where do you get the inspiration for your songs?

A: Well I guess it comes from all of us listening to pretty much every single style of music. When we started this band we said that we would not have a certain style. There would be no " Bane song". If we wrote a song and we all liked it, be no " Bane song". We try not to get lumped in with it would be a bane song. We try not to get lumped in with any genre of hardcore. We are a band loving what we do.

TD: Who writes the lyrics?

A: Aaron Bedard, the singer writes the lyrics.

To: "Can we start again," a song about the past and prestor: "Can we start again," a song about the past and prestent states of the hardcore/punk scene. Can you elaborate a little more on the views expressed in the song?

TD: When and where did you play in El Paso, TX? (I live about 30 miles north in Las Cruces and never heard about a Bane show)

A: I can't remember the name of the club. It was some weird ban't type place. We played with this band heavy flow.

TD: What was you favorite show? How are the shows back home? Who have you been playing with? Who would you like to play with?

like to play with?

A: I can't really narrow it down to one show. I know that A: I can't really narrow it down we were done playing we Hellfest was AMAZING. When we were done playing we went outside and we were all completely blown away. We closed with "Can We Start Again", and no lying there were closed with "Can We Start Again", and no lying there were closed with "Can We screaming with us. We have not been at least 1,500 kids screaming with us. We have played with death playing much, just writing. We have played with death playing much, just writing. Carry On. Canderia, Madball, threat, American Nightmare. Carry On. Canderia, Madball, Shadows Fall. I know I am missing some.





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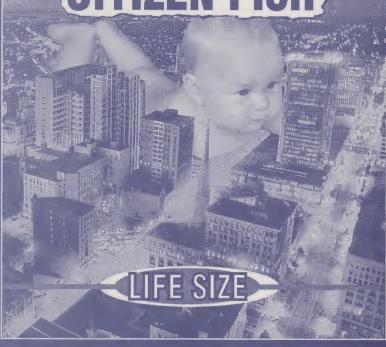




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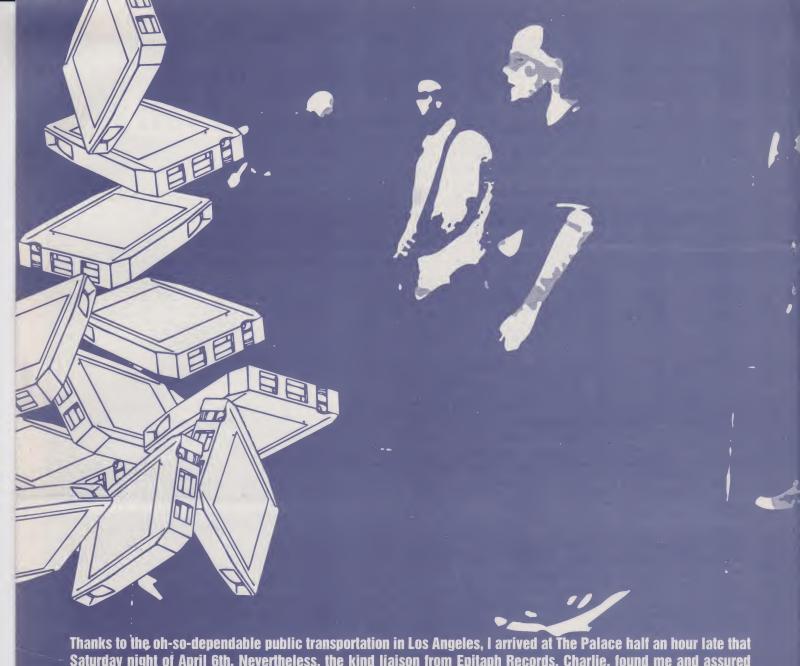
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Thanks to the oh-so-dependable public transportation in Los Angeles, I arrived at The Palace half an hour late that Saturday night of April 6th. Nevertheless, the kind liaison from Epitaph Records, Charlie, found me and assured that the interview with the Al Barr was still on. Although the punk rock outfit known as The Dropkick Murphys consists of a whopping seven members, Al seems to be the designated decoy—sent out to field all media attention.

With the show already under way, Charlie led me to the front of the stage to watch opening act Thug Murder. I was speechless. I've been to Japan and thought I had seen all that country had to offer, but now here were these girls onstage rocking out like no other girl act I'd seen (live, at least). These grrrls (a more apt title) traveled all the way to America to play their first American gig courtesy of Dropkick's label, FLAT Records. This band is sure to make waves in a scene that sorely lacks strong female rockers who exude confidence and youthful energy like they do. Although I couldn't understand a word the lead singer was saying (blame it on being too close to the speakers or her charming accent), I was thrilled when they covered the classic "I Fought the Law" Dead Kennedy's style. They earned definite points with the crowd on that one.



winding golden staircase, and retro loveseat), the couple took their seat and I pulled up a chair and hauled out my arsenal of questions. Charlie laughed and said to AI, "Sorry, this is going to be a long one." He was right—the interview took about an hour, and we missed Reach the Sky and over half of Lars Frederiksen and The Bastards' set. But, let it be known that, throughout it all, Al remained polite and eager to answer my questions as his wife sat beside

him in quiet support.

DIRT CULTURE: Your band's name, The Dropkick Murphys, is about a dry-out house-right?

AL: Yeah, originally started back in the 20s/30s. Basically either a giant wrestler or football player went around Skid Row picking up winos and drunks and brought them back to this place called the "Dropkick Murphy House." Then, he'd tie them down to beds to basically dry them out. The old-timers would see (our) shirts in the Boston area and freak out—they're like, "Our fathers used to threaten us if we didn't behave we'd get taken to Dropkick Murphy" Dropkick Murphy."

DIRT CULTURE: Isn't the name kind of ironic since you guys like to drink? AL: In a way...l guess it is a little bit. Not really a joke because the band is rooted in the Boston area, and (the Dropkick Murphy House) is an established place in Boston, so it's all connected.

DIRT CULTURE: Explain this hometown pride. Not all of you are from Boston, right? AL: Well, you know, the greater Boston area. I live in New Hampshire myself. I think it's more of just anywhere—everybody has a home in terms of where they live and grew up, and where their family is. It doesn't really go any further than that. Boston, New England—that's just home to us.

DIRT CULTURE: The "us" has expanded with the new line-up change. Now it seemed you guys could pass for a punk rock version of

AL: (laugh) I don't know about that!

DIRT CULTURE: Well, the average age has lowered to 24, and you're the oldest at 33.

How does it feel?
AL: Well, I don't know...leading into the question like that. I mean, I'm no Ricky Mawhtin [spelled just as Barr says it with a touch of an East Coast accent]. But, basically, the line-up changes just strengthen the band's energy. We got younger guys in the band now.

DIRT CULTURE: Yeah, you've got all these instruments now that before you could only use in the— AL: Studio. Right.

DIRT CULTURE: What has the audience reaction been to the livelier live show? AL: It's been great. It's kind of like a pirate ship onstage and that gets even more energy out of the audience than before.

DIRT CULTURE: Ok. And the youngest band member, Mark—he's still 17? AL: He just turned 18. The baby, the kid. His first tour was Japan.

DIRT CULTURE: How did you guys convince his parents to let him go...? KEN CASEY [chiming in from background]: It was either that or Blockbuster video! AL: He was a high school drop-out—he didn't really have a future or anywhere else better to go, and he's an amazing guitar player.

DIRT CULTURE: It's kind of bizarre that you found all these younger kids who play such eclectic instruments (mandolin, tin whistle, bag pipes)...

AL: I just credit that to a lot of touring and building fans, you know, we've met. And everybody in the band has Irish heritage except myself. I'm Scottish Kraut.

DIRT CULTURE; So do you feel like the odd

AL: The mandolin player is also German. No. I mean Scottish is Celtic, and my German her-itage is Bavarian, which is also Celtic. And, to tell you the truth, we're an American band first. We use Irish folk as an influence—we go outside of rock n roll for that.

DIRT CULTURE: Good point. Now, a burning question...is Spicey McHaggis actually his real name? AL: Yes.

DIRT CULTURE: And he's pretty much the life

of the party?
AL: He's the life of the party, the end of the party, he is the party. And he does nothing but party and smoke cigarettes. As a matter of fact, you can't get a kind word out of Spicey until he has had at least one or two drinks a day.

DIRT CULTURE: Oh really? Is he quite the

lady's man? AL: He is quite the lady's man that is for sure. He's got the moves.

DIRT CULTURE: What about the last new guy, James. What happened to him? He broke his wrist?

AL: Yeah, drunken shenanigans over St. Patrick's Day weekend. We did six shows in thirty six hours and everybody had to stay sober on St. Patrick's Day because we had two shows to play and then the next day in Philly we had one show, and I think after the show people got a little schnockered. One thing led to another, and he (James) ended up rolling out the side of a car door (which was) open as (the car) was going. Next thing you know, he was in a cast.

DIRT CULTURE: But you did get Lars Frederiksen, Rancid's guitarist, to replace him. AL: He knows the music, he produced the first two records, and he's like family to us. It's worked out really great—touring with him is great, and then having him onstage with us the last couple of weeks has been awesome.

DIRT CULTURE: What was it like for Ken to produce the new album, Sing Loud, Sing Proud, on his own?

AL: Basically, he's a tyrant, he's an ogre— KEN: [background] Hey!

AL: With the first two records, it was basically Lars with Ken in the control room all the time. And Ken's pretty much been the producer of all the singles and things that we've done. he's got a good ear for all that stuff. With our

relationship with Lars, he always said,
"There's gonna be a time when you're gonna
wanna do this yourselves, and I'm not going to take it back," you know what I mean?

DIRT CULTURE: Was there any pressure? AL: There's always pressure after your first record. You got your whole life to write your first record and then after that everyone's go expectations. We try to kind of forget that in the studio, somewhat, so we can delve into

being creative and put out the best music that we know how. If we don't like how it sounds, we're not going to put it out there. We just hope the people who like to listen to us will

DIRT CULTURE: A few of the songs on the new album kind of have that 50's rock 'n roll feel to 'em. Whose choice was that? feel to 'em. Whose choice was that?

AL: Oh yeah? I don't think we ever approach a song with an era of music in mind. Obviously, if we're going to cover an old Irish traditional song, then you're gonna get caught up in that era a little bit—but we even try to put a modern spin on that stuff. Maybe you're talking about "Born to Ramble"—that's got kind of a 50's feel to it...

DIRT CULTURE: Yeah, that and "Fortunes of War", "Caps and Bottles", and "Gauntlet"—AL: Yeah, "Caps and Bottles" has a little bit. We're all fans of rock 'n roll, so we flavor our music with the Celtic traditional stuff, punk rock, and then rock 'n roll, too. We don't really go into the studio and go, "Ok, we gotta make this song this way or that way"—it just turns out the way it does.

DIRT CULTURE: Fair enough. "Good Rats", which features Shane MacGowan formerly from The Pogues, is one of the more livelier songs on the new album. What was the atmosphere like in the studio? It sounds like you had a lot of people in the background. AL: Well, we recorded the basic tracks, and then we had wanted to get Shane on a song since the time we met him a couple of years ago at an Irish festival called the Guinness [interviewer fails to understand this word] Fest, and he was a little too, uh...

DIRT CULTURE: Inebriated?

AL: I would say he was a little too "in his spirits" to have that conversation that day. It turned out to be the more unorganized it was, the more it made it happen. We just kinda found out one day he was playing at a friend of Ken's—he has a bar in Boston—and the manager just handed the phone to Shane, and we put the offer out there. He said, "You know, I'm going to be in New York for two days. If you meet me there, you bring the beer, I'll be there." It worked out.

DIRT CULTURE: So it was a party atmosphere? AL: I think a party atmosphere follows him (Shane) wherever he goes...that's just kind of his life. It was pretty surreal having someone like that on the record.

DIRT CULTURE: When you left the studio, was it in the same exact condition as when you first got there?

AL: Everything was pretty much in the same

shape except— KEN: [the background voice interrupts again] Shane knocked over a bunch of fuckin' drum

sets, though.
AL: Everything was intact except for the reels [interviewer hopes this is the same word Al meant to say] that soaked in Shane MacGowan.

DIRT CULTURE: Most of your songs are pretty macho and testosterone-packed— AL: (an incredulous look on his face) Really?

DIRT CULTURE: Believe it or not, some people think so. How do you keep this from alienating your female fans? AL: (jokes) By incorporating Menudo dance steps into our act...no, I don't know. I think some of our songs could be taken like that, but I think there are songs that also apply to both (sexes). As far as "working class", women work like men work. I don't consider ourselves (Dropkick Murphys) to be an exclusive band. We're not trying to be a wienered band. DIRT CULTURE: A weinered band? AL: A weinered band. Schvaunses. A weiner/sausage fest. All guys. We like to see the ladies come out and enjoy themselves. DIRT CULTURE: So you're not about goin' to the bar to drink with all the guys while your lady sits at home? AL: Definitely not. Are you kidding me? [refers to his wife who he holds on his right side] She's sitting here right now. DIRT CULTURE: True. Speaking of ladies, you have a new all-girl band, Thug Murder, on FLAT Records, how involved are you guys with the label, with the intense Dropkick touring schedule and all?

AL: Ken started the label a couple years ago. It started in Boston. [noise level of music coming from downstairs] increases and floats through the thin walls as Reach the Sky's set rages on] When the band started touring, they took local Boston bands (on the label) and Kenny put out singles by them. It was a great way to take these bands on the road with us even though, physically, they weren't there. We'd say (to the audience), "If you like this single by us, you should check these guys out." It just blossomed into bands from all over. We were in Japan and saw Thug Murder and were like, "Oh my God! We gotta get them to America—they're amazing!" And here they are. DIRT CULTURE: After FLAT joined up with TKO in San Francisco, how much of the responsibility shifted to them? AL: Kenny still picks the bands—as far as the FLAT bands go. TKO does a lot of the distributions because we're on the road a lot. DIRT CULTURE: Back to the music. Does your band have a real political stance? I mean, back on the Singles album you covered the Clash Song "Career Opportunities", and there's a line that says, "I hate the army" and what not...

AL: Well, you know, that's a Clash song. We're not really a political band. I don't feel like somebody coming to see us wants to hear what my personal views are on this—and I don't wanna go see a band and have them preach to me. I think the whole point of music is to entertain and (allow people to) have a good time. When you get up there and start telling people this and telling people that, you're almost insulting them, I think—telling them, "You can't think for yourselves, and I'm going to tell you how it is"—and who the fuck am I? I'm just a singer in a band that happens to go on tour all the time and that doesn't make me an expert at anything. Of course I have opinions about stuff, but we're not a political band at all. DIRT CULTURE: Since you mentioned preaching from the stage, that reminds me of the lead singer of Anti-Flag, since he does that quite a bit. I heard a rumor that The Dropkick Murphys had a fight with them. What happened? AL: See, I define a fight as somebody hitting somebody and somebody hitting the floor and there was nobody hitting anybody. So... DIRT CULTURE: Were words exchanged? AL: There was a disagreement a couple of years ago—and it's not really even worth mentioning (now) because we've since worked out our differences with them, and we have no problem with Anti-Flag. They do their thing, we do our thing. They didn't feel comfortable on the tour and, instead of coming to us and saying that, we heard it through other people, and we took it kind of personally. If you have a problem with something, I feel like, as a human being, you should come to the person—at least come—(face to face) and say (it). Don't make me hear about it from a fan or something like that—that's just unprofessional. And for someone who stands onstage on soap boxes every night and has opinions about everything, I think it's kind of spineless. But, I'm not saying that they're spineless—they do their thing, we do our thing. And, out of all the bands we've toured with, that's the only problem we've ever had. DIRT CULTURE: Back to the songs...is war used as a metaphor for the working class fighting against the upper class? A sense of unity?
AL: You could use war, union, working class...we basically write about what we know and, in terms of war, all of our relatives have been in wars. We're singing about what we grew up with—stories about fathers, grandfathers, uncles, aunts, mothers—things that touched our lives. I think that universality carries over to anybody and anybody can relate. DIRT CULTURE: Can you define "skinhead" and "oi" as far as how you guys—
AL: You know, I can't define it to you. That would be like asking me to define "punk." In its inception, "skinhead" and
"punk" were very different things than what they've become today...and I'm not rooted in one area, one scene, anymore. I
grew up a punk, a skinhead. I've been singing in bands for eighteen years of my life with The Bruisers, a band called Five
Balls of Power before that, and a band called Deviate before them in 1983—so I've seen the scene grow and change over
those years. It's not a bad thing, but punk started off to "repulse"—it was never supposed to be big. And, what it has grown

into is great, but it's—and I'm not saying that it isn't punk still—but it's changed. You can't compare it to what it was. So, I mean, for me to define "skinhead" or "punk"—again, I don't want a soapbox. It's up to (the) individual to interpret. Some people think its' being working class and being proud of this or that and some think it's worshipping the little dude with the mustache [interviewer laughs confusedly and wonders if Al means Hitler or Satan or both], and I think that's a misconception, because skinhead never started out as a supremacist thing [interviewer notes that Al meant Hitler]. It started out in the Scott clubs in London—not many people realize that and people need to do their math. Then again, everything has changed. When I see kids that are 22 or 23 talking about "The Spirit of '69", I was born in '68, and I'm not ever sitting there talking about "The Spirit of '69." (wry smile on his face). It's like, come on now, go read another book and go watch another video, but you weren't even there. So, let's be a little realistic—and that's me preaching on, and I don't wanna do that. DIRT CULTURE: Good points. Would you say that The Pogues started Irish punk, and then you guys brought it out to a AL: I always viewed The Pogues as being a traditional band that had punk influences because they were a full folk band, but they had a punk edge to it. But, we're a punk band with Celtic/Irish influences—we don't pretend to be a traditional Irish band. You could definitely list The Pogues as an influence, but we're like the Oreo cookie in comparison—instead of the Irish punk, we're punk Irish. DIRT CULTURE: Hmmmm, then what do you think of the kind of folksy punk that Green Day did on Warning? AL: You know, it's funny because, even before I heard that record, I had about two different people that are d.j.s on major independent (radio) stations in Boston come up to me and say, "Green Day has ripped you guys off," and I thought, "What? I gotta hear this record!" Personally, I think it's a great record. I've met those guys, and they're really super cool. I know there's plenty of people who think a band like Green Day isn't "punk" and blah blah blah, but I think that's bullshit because they're a working class band in the sense that they worked their asses off and they're on the road all the time playing their music like we are and that's what it's all about. DIRT CULTURE: Right. But, what I was trying to get at—do you think this is the shape of punk to come? Turning from pop punk towards the slower, folksy side of things? AL: I hope so—it would be nice. I'm not even a fan of the originators of (pop punk), like Blink 182. There's like this seething mass of imitators of that music now...if it starts going back to more of a rock 'n roll and even folk edge, I think it would be great...but who knows. As long as they drive Limp Bizkit, Korn, and Marilyn Manson into the ocean, I'll be fine. DIRT CULTURE: Exactly! I have a few questions about the songs on the new album..."Forever", the sweet ballad— AL: I wrote "Forever"—my wife inspired me to write (it) [wife later confides to interviewer that this is pretty much as close to a "love" song that this hardcore guy will ever write—at least to be seen or heard by the public], my father (did too), Kenny's father—who died when he was really young—inspired him to write his part of (it), (It) has a universality...it's up to the listener to make his/her interpretation of it. DIRT CULTURE: You and Ken share the task of songwriting?

AL: In some cases, yeah. Matt does a lot of writing, too. On this record, Matt and Ken did the body of writing. DIRT CULTURE: The lyrics of :"New American Way" state that "the nation's youth has gone astray/led by tolerance, indifference, and a kindler, gentler way"—
AL: That's tongue-in-cheek. In terms of a "kindler, gentler way", that was something that George Bush said (mocks Bush in a whiny imitation), "A kindler, gentler future...We're hoping for a kindler and gentler world"—the kind of kindler, gentler world where kids walk into schools and shoot each other?! And where— DIRT CULTURE: Wow. That was what I was going to ask...
AL: His son's the President now and his reaction to it is (busts out another deeper imitation for Bush Jr.),
"Oh, what a coward that thirteen year-old was"—that's how you deal with the kid? You know what I mean? I
think that song is about how change for change's sake isn't always a good thing. There are a lot of old school
values that are worth hanging onto, and I think the nation's youth has gone astray. When I was growing up, things
got settled with your fist. You didn't have kids bringing a gun to school—that didn't happen. (Maybe) in an inner
city or something, and it would be few and far between, but you didn't hear about it in suburbs—like some kid
sitting and waiting for his classmates to come out so he could peg 'em. I think there's a real epidemic going on
right now in this country that's definitely scary. Also, (the bong relates to) The Boston Garden being form down and
this big \_\_\_\_ [interviewer strains to hear word but can't figure it out] Center being put in its place...where The
Celtics and Bruins played...they're talking about taking Fenway Park down now. It would still be a baseball park,
but it would be (called) The Target Center now, and it's these big companies coming in and buying out these old,
classy places. It's just sickening—they're turning everything into a fucking mall. There's no character any more.
Change for change's sake isn't always good. DIRT CULTURE: Wow. That was what I was going to ask... DIRT CULTURE: In "Fortunes of War", which is dedicated to the memory of punk Brian Deneke, there is a line mentioning God. Do you guys have individual moral beliefs?

AL: A lot of the band is Irish Catholic. I'm not Catholic myself, but I believe in God...because, basically, I had something happen to me in my life—it wasn't like a ray of light and I'm not trying to preach to anybody or convert anybody or anything like that—(but) I consider myself to be a pretty spiritual person...basically, this kid (Deneke) was run over by a bunch of jocks at school, was killed, and the kid (who did it) got ten years suspended sentence and didn't have to pay a shit for a fine. There's just no justice in it—(it's) the old adage of rich versus poor (with) the poor being the punks and the rich being the jocks...it's just a travesty of justice...we hope that kid (who killed Deneke) hears that song some day. But, aside from that, we all go out the justice...we hope that kid (who killed Deneke) hears that song some day. But, aside from that, we all go out the same way and, no matter what you believe, I think you are judged, whether it be in your mind a God or just in terms of reincarnation...you pay for your sins one way or another in this world.



DIRT CULTURE: In "Caps and Bottles", the line reads, "not the man I'd thought I'd be." Who wrote it and why?

AL: That was written by Kenny when they started the band, and I can relate to the song because I grew up going to The Rat when I was younger—it was an old punk club in Boston that has since been demolished by the change we were talking about earlier...but, it's kind of the story of hanging out in bars and thinking, "Was I really having a great time or was it just sticking (my) head in a bucket of alcohol?"

DIRT CULTURE: As a band that has "pub" songs, you don't seem to advocate heavy drinking. Explain. AL: Our songs tell stories, but we're not advocating heavy drinking. A lot of the songs, if you really read the lyrics, (don't) glorify drinking. (They're) kind of saying, "Watch yourself, it catches up with you."

DIRT CULTURE: I heard that you guys count the number of shows you've done over the years. What's the running total?

AL: (hearty laugh) Who told you that? Well, since I've been aboard, about three years now...last count was 415. I spent the first two years just flat-out touring (with the band).

DIRT CULTURE: And she [interviewer gestures to he silent presence at his side] goes with you?
AL: She comes with me at times, but we've got a home life. We got a doggie at home that needs her mumma [let it be noted that hardcore Al just spoke in baby talk].

DIRT CULTURE: So at what point are you going to say, "I need a break"?

AL: (laughs) I need a break right now. But, when you put a record out, as a band you have an obligation to play the music for the people buying the record...we're gonna be on tour for a good year on this record (Sing Loud, Sing Proud). (After the U.S. tour), we're going to Europe, and then Japan...and eventually Australia and New Zealand—going everywhere with it. But, after that, you're damn right you need a break [interviewer notes that when Al is speaking in second person just as interviewer is speaking in third person right now].

DIRT CULTURE: When can we expect the next record?

AL: It's hard (to say). We're gonna start writing this winter for the next record, but who knows when it's going to come out...it depends on how creative we're feeling.

DIRT CULTURE: On a side note, I think a tour of you guys double-headlining with fellow label mates Hot Water Music would be an awesome idea. Ever considered it?

AL: We've thought about it, but we haven's spoken with them. You're not the first person to say that. I'm not familiar with their music, but that doesn't mean anything. I'm one of those people that just listens to the c.d.s they have.

DIRT CULTURE. Which c.d.s are you listening to right now?

AL: Right now, the new Bouncing Souls. I'm really a huge fan—they're one of my favorite bands.

Murphy's Law's new c.d., also, definitely, definitely.

And the Foo Fighters.

DIRT CULTURE: Right on. What older bands are you most influenced by?

AL: Influenced by? I don't know. Stiff Little Fingers, The Clash—a lot of the old school English Oi—The Blitz, Business, 4 Skins, Cocksparrer. Also, a lot of American hardcore—S.S.D., D.Y.S., Gangreen, Jerry's Kids. A big mix, you know.

DIRT CULTURE: And, now, for the last question. Drum roll, please...Tell me about your new tattoo.

AL: It says "Hardcore Troubadour"—(I've been) singin' in bands for eighteen years...I sing, and I'm hardcore. A "troubadour" is a traveling minstrel.

DIRT CULTURE: So why didn't you guys play at the Troubadour (the best venue in L.A.)!? [interviewer can't resist teasing the minstrel just a little]

AL: (laughs) I don't know. I don't set these things up.

Once the interrogation was finally over, Al led me back downstairs and to the small enclave on the side of the back of the stage. With his permission to stand off to the side backstage, I still felt like some sort of imposter with my only disguise being a "Photo" pass instead of a more credible cover like a "Working Crew", "V.I.P.", or "Street Team" pass. Yeah, it was pretty awkward standing up there all alone since everyone seemed to know each other, but it only took one minute for me to get over it as Lars Frederiksen played guitar inches away from me while he and his **Bastards finished** up their set, I stood there in awe with my mouth slightly agape and my eyes glazing over at the sight of their beautiful

Mohawks. I didn't focus fast enough to deconstruct their sound—I blame it on the scary "unknown bastard" who wears a black mask onstage and does the animated background vocals. All I have to say about The Bastards is, if you like Rancid (who doesn't?), check them out because it's basically a crazy, creative extension of Rancid—Tim Armstrong even produced The Bastards' album, which was released on Rancid's own Hellcat Records. There's some serious inbreeding for you to ponder, folks.

Next up, The Swingin' Utters. Here's another band that I know nothing about. My first impression of them is of lead singer Johnny "Peebucks" Bonnel pleading to the crowd, "I feel like shit. Make me feel better." Not such a great introduction. But, with his gruff vocals and his penchant for playing with beer-throwing it around and dumping it on his own head, he was quite entertaining and redeemed himself. From what I've read, people say these guys sound like 22 Jacks-you pass your own judgment. All I can say for sure is that they seem to be one of the few bands on Fat Wreck Chords that hasn't gotten the attention it deserves, so do them a favor and buy one of their albums.

After The Utters vacated, I was ready to sate my musical appetite on the main course, but The Murphys decided to take their sweet time before starting their set. But, when they finally did start, they sure let out all the stops. Backed by a huge banner emblazoned with the band's logo and bathed in green spotlights as the surrounding area remained midnight black, Spicey McHaggis opened with a moving bagpipes solo. Before the crowd got too emotional and had to scrounge around for Kleenex, the rest of the band burst onto the stage and the band smoothly transitioned into the rousing school anthem, "For Boston". Eager to get the crowd energized, The Murphys chose to play the three songs that followed in sequential order after the first track on Sing Loud, Sing Proud!, which are "The Legend of Finn MacCumhail", "Which Side Are You On", and the punk rock adapted traditional "Rocky Road to Dublin". After riling the crowd up for four straight songs, bassist Ken Casey took a moment to address the crowd—it seems that he becomes the spokesman for The Murphys when the band is onstage. The next clump of songs came from the older albums—two from '99's The Gang's All Here ("Curse of a Fallen Soul" and "Perfect Stranger") and one from '98's Do or Die ("3rd Man In")

Not about to disappoint female fans after my word of caution, next they played the sweet, slow ballad "Forever". Ok, so maybe they had it planned all along (as the printed set list suspiciously suggests), but a girl can dream, can't she?! In a second show of sensitivity (Two in one set! Who say these guys don't have a softer side?), Al dedicated the next song, "The Fighting 69th", to all those

that have fought in battle.

Just as things were getting a bit too serious, The Murphys changed gears and brought out their most light-hearted tunes on the new album, "Wild Rover", "Caps and Bottles", and "The Spicey McHaggis Jig". At this point, Al urged all the ladies to come up and sing along next to Spicey as he huffed on the bagpipes. With a row of at least thirty girls dancing some sort of wannabe Irish jig by his side, wasn't difficult to imagine why Al says Spicey is the life of the party.

After the girls were herded off the stage, the party atmosphere continued to roll with "Barroom Hero" and "Gauntlet". Just as the sound was about to get predictable, The Murphys played a few older songs—"Far Away Coast", "Boys on the Docks", and "Finnegan's Wake". Along the same lines as those songs but from the new album, "Heroes from Our Past" followed. Then they played the eleventh new song of that night, "Good Rats", which lacked a bit of character without Shane MacGowan's incoherent babbles. For their "last" song, they wisely chose to play their cover of The Clash's kickin' "Career Opportunities".

But, as everyone knows, a show isn't a show without an encore—and The Murphys came back to play three more songs, which ranged from the solemn "Amazing Grace" (On a side note, it was entertaining to watch as Lars blew his cigarette smoke into Spicey's face as the latter tried in vain to stay focused and not mess up-which he succeeded in doing, no thanks to the Mohawk-sporting Bastard. And another thing, Lars is a pro at smoking and deftly playing the guitar simultaneously—just absolutely amazing) to the motivated "Do or Die" and, lastly, to the allout, crazy "Skinhead on the M.T.B.A." Giving the nervous security guards a reason to moan for some aspirin, the band urged everyone to join them onstage. They didn't have to ask a second time as half the crowd rushed onto the stage and sang the lyrics along with Al, who stood over them on top of the speakers next to the drums.

Meanwhile, I looked on in amusement, until Ken thrust his bass into my hand as one of the crew guys launched him onto a nearby speaker. Not about to reveal that I was some sort of an imposter, I tossed him his bass and joined in the merriment. With Ken on the speaker to my left and Lars calmly sitting and playing his guitar with a silent kind of focused intentness on the speaker to my right and a handful of people all around me, I absorbed the atmosphere in silent glee. If this night was in any way a harbinger of things to come, maybe there is hope for rock 'n roll after all.



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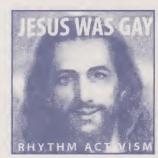
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# SOUTHERN

Never, ever, ever, ever, have I had any urge to listen to bands like 311, Sublime, No Doubt, and countless other ska-punk-rap clones who think they're doing something good for the music biz by combining music that really doesn't belong together, with the hopes of appearing worldly and fresh and exciting. If I have to hear one more crappy radio song with Gwen Stephani guesting, I will vomit. Violently. So why in the hell do I have a soft spot for Sahuarita, Arizona's own melting pot of dub, punk and alt-rock, Southern Brew? Well, maybe because I helped them record their demo. Maybe because guitarist Robbie Higginson is a bit out there, and almost reminds me of myself when I was still a boy of eighteen. Maybe it's because there is no sign of pretension. No unreal assumptions that anyone is taking them too seriously. Maybe I just think they write better songs. Whatever the reason, they're a good bunch of guys, and really just want to party. Imagine that. A band that just wants to have fun. No Tibetan Freedom Concerts, no appealing to the youth to love everyone, even people you know you should hate, no PC banter. It's very refreshing. And so, I give you, my interview with Robbie, the guitarist and I believe founding member of Southern Brew...

You guys come from a pretty small town. Are there many bands around this area? Is it more of a challenge to get anything done living in such a small place? What kind of music do people from around these parts listen to?

Robbie: I would love to complain about the small town, but it is really such weird chance that we were all in such a small place and were able to do what we have done. I don't think we would be what we are if it weren't for living in a small town. If we were in a larger city, we wouldn't have lasted a week. There would have been better stuff to do than sweat our butts off or freeze in Kyle's garage. As far as the challenge of "Getting things done," goofing off in the garage was our main goal, everything else is more than we originally wanted. The people from these parts listen to the same stuff the rest of the nation listens to, plus our stuff sometimes. They're pretty standard, Mike calls them clones.

You've obviously got a lot of reggae influence in your sound. Is this more of a Sublime thing, or a Bob Marley thing?

Robbie: Well at first it was a huge Sublime thing. We had always done one Sublime cover but we weren't a "Dub" band, I actually fought becoming a Dub band. We had already written like three songs and a few were like my babies, the band out voted me though. After we were "Dub" then Sublime and the Long Beach Dub All Stars were our main influences. Mike never lost his main influences of the Beatles and Clapton, but after the band split ways for a while I dove deeper into a lot of Marley, then a lot of Brazilian Portuguese reggae, and most recently Bad Brains. I probably went most pure on reggae. Kyle likes a lot of punk and No Doubt and stuff, and Collin likes whatever gets him women I think. Our influences are very wide spread but we would be entirely ungrateful if we didn't hand the reason behind our sound as being Sublime.

You claim to have quite a following here in Sahuarita. So where were all those fans at the Gat-Rot show?

Robbie: I could point the finger at bad advertising or the police or the fact that it was in a small town, but the fact is Mike had left for a long time and I think we were somewhat deserted. I personally welcome losing the Sahuarita following. There are a lot more avid fans out there waiting to be found. The kids at the High School in Sahuarita always act as though they're your best friends and then act like you owe them something because you go to school with them. It's a popularity thing there that I just don't buy into. That's the main reason I dropped out of that High School right before my senior year. I think rallying the band around those clones is a big mistake. Kyle became Student Council Prez his senior year and is going to take them down from the inside. More power to him. Besides, The only worthwhile person in that whole institution is Thomas Hererra. Anyone else there is a stagnant worthless human being.

So what's the story behind the song "Balzac"?

Robbie: Let's see, how did that mockery of music happen? Well, I think mainly when we would be waiting for Collin to show up to practice I would usually get on drums like a retard, and eventually the band was nice enough to just let me indulge. Whenever Mike got bad news or something, he would use that song to just vent. It was a bad omen that followed us for years. The only way it came out in the studio was because Collin, bless his little heart, thinks so highly of it. He and I actually did the vocals on it but it is not available for anyone to hear, so don't ask about it anymore. Ever. Top-secret stuff.

What's the deal with the acoustic stuff? Is this stuff that you're going to pursue, or is it just an indulgence for Mike?

Robbie: That little punk gets on his acoustic and plays old George Harrison and the women love that crap. Last I heard he was doing these sets at little college gatherings and getting a little following... all women. More power to him, I love listening to him and so does the rest of the band. It's just one of the elements that makes us what we are. We will actually probably put together an acoustic CD of his. We sat him down in the studio once to record one song, and he went on and on and on, and now I have like an hour of his acoustic crap to sort through.

Why on earth would you cover a Garth Brooks song? Why not Faith Hill? Backstreet Boys?

Robbie: WE!!?? WE!!!!??!! No, "We" did not cover a Garth Brooks song. Mike, in his infinite wisdom decided it would be best to show some musical diversity. I did not play, Kyle did not play and Collin did not play. We did not show musical diversity. "We" are uncultured punk kids from a small town. It is a college boy Mike who is the smarty pants who came up with that moment in Southern Brew History. I personally would have loved to cover a Backstreet Boys song. That is a group of great talent, I think they're fabulous. And Faith Hill is hot.



What's the story behind the song "Three to One"?

Robbie: Mike's parents were out of town so we were practicing in his living room. We did that a lot actually. It is so comfortable there. Anyways, we had just practiced a little while and stopped. I was watching T.V. and eating a nutty bar and Mike was just toolin around with his guitar. We would look over at Kyle who was sitting with a pen and a pad and kinda swearing and mumbling to himself. Then every once and a while he would giggle like a school girl. I kid you not - LIKE A SCHOOL-GIRL! He wrote "Three to One" in like two minutes, and Mike and I figured out some crap with me on bass. It was a blast. Kyle has come a long ways since then even. Unrecorded is a song of his, "Fat ass Homies", which is also one of my favorites. They are different from everything else we do and show Kyle's talent aside from bass. It's fun.

Your drummer is very young. Does this ever pose a problem?

Robbie: We originally had this drummer Tad. That is back when we had started. We had a show and things went bad and Tad drove home and crashed his car. We have always been friends with him but we had to move on. Kyle didn't want Collin at first, but we used him just because he had a set in the garage anyways. He was with us when our style changed so he has really developed with us. He has been with us for years and is like family to me and Mike, so we never really questioned it. It is a bit of a problem that he is young, he would rather ride his bicycle than practice sometimes, and he has a bit of developing he can still do, but he grows with us, so we love him. The whole age thing separates more everyday, especially when I want him to take the band more seriously and stuff. We have kicked him out a few times or used this guy Tucker as a substitute, but we could never really drop him.

Are any of you involved in any side projects? Robbie: The band really split for a long time so we have all been pursuing different stuff. Kyle and Collin play frequently in a Jazz band, where we all started. They get to play a lot of live stuff compared to me. I am in a studio luckily and get to throw down a few things with pretty talented people. I play acoustic covers with a guy named Mikey J, and help a few good looking U of A girls with writing and playing. Heh Heh. None of that will amount to anything though. I have been thinking a lot about solo work lately, the band is sparse on getting together nowadays and I seem to be writing more and more so I may just sit down and put out some solo work.

Any final comments, words, confessions... Robbie: None really. Just thanks to anyone who's ever been close to the band. We are getting together to do a few last shows and then we are going to take a long break. We all have a lot of dreams to pursue that are leading us in a few different directions. Count on me being there to lead the torch in the reggae scene. Collin will go back to riding his bicycle. Mike will go into politics and become someone important, and Kyle has a few good years of partying in college ahead of him. After that we will either have gone away for good, or get back together and start riots and all sorts of trouble. No matter what happens we have made some music, and that makes me feel really accomplished.

Contact Robbie at brotherhig@aol.com

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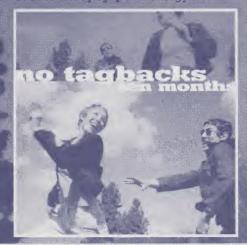
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#### EIGHT BUCKS EXPERIMENT

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I drink 8-18 beers at least 300 days a year. I am a blistering alcoholic, so what. I don't take the amount of drugs that I did when I was a kid. The summer I turned 17 I took 90 hits of acid in that 3 month period. I don't have the stamina to keep that shit up. We all smoke dope, some more than others. When our old guitar plasts of the count as a quarter a day. Dan got a DUI and quit the band, we all smoke less now that he isn't around as much. Tour is different though. Every night after we play people will come up to me and give dope, or offer to smoke us out. After 4 or five people hit me up in a 30 minute span I am pretty fucked up It's cool though I wouldn't trade it for shit We were in New Orleans last fall and these girls throwgh I wouldn't trade it for shit I im Morrison. I don't really smoke dope, I've kind of moved on to cooler things like Pharmies.

7. With three brothers in the band, is there an underlying problem of sibling rivalry? Are you still competing for your mom's attention?

Between the three of us there isn't much of a rivalry. Al and Paige tend to go after each other a little more because they are so close in age. The only thing I get worked up about is bowling. When we bowl we talk a lot shit. As far as my mom goes she is the raddist. The other day some guy standing next to her said "fuck", he felt bad for cursing in front of her and apologized. She laughed and told him that she berthed a punk rock band and it would take more than "fuck" to offend her.

8. How does it feel to be movie stars? How was it working on "SLC Punk"?

Have you seen the finished product? What do you think? I feel the most like a movie star when I am bussing tables at one of the two restaurants I work at. Nothing says glamour like washing other peoples ketchup off of a table.

The part where we were in Salt Lake actually working on that movie was one of the cooleat things I've ever done. They gave us a trailer, and we went through the whole process. Hair, make-up, wardrobe, the whole nine. It was kind of like a tourist thing, checking out how the movie industry works from the inside.

Outside of the shooting it was pretty shitty. We are a total DIY operation. We don't have a manager or a label or a lawyer none of that shit. The producers and the Hollywood Records guy had a pretty easy time taking advantage of us. They fucked us in more than one way. The biggest thing being that they bumped us from the sound track for the Suicide Machines. We have played a few shows with them and they are nice guys, but they had no business being on that sound track. It was a bullshit way for Hollywood to recoup the money they lost on their record.

As far as the finished product goes I like it. The basic of the story is pretty true. In real life Steve-O doesn't go to be a lawyer he movies to California and becomes a director, his first big film being SLC Punk. Bob was real guy too, and he died from mixing pills, and booze. I sometimes hear people telling me that it is bull-shit and that Steve sells out, and that may be true, but in the world I live in lots of people start out as punke but don't stick with it. The first show I saw was the Circle Jerks in '86. I would bet fat money that I'm one of a handful of people at that show that is still active in the punk rock world. Punk rock for the most part is a youth thing, the problem with things that are based on youth is that nobody is getting any younger.

9. You sure do swear a lot on your web page. Do you touch your privates with those hands?

I love to swear, mother fucker. I know that some people say that shit isn't very creative, and maybe it isn't, but(t) fuck it. Evan Is a foul mouthed (man) child and I don't like to stoop to his level.

I wish there was a cool story, but there ain't shit, except that that's how much money we made at our first show. We added Experiment about 2 years later when we were playing Emo's in Austin with Servotron. The guys (& girl) from that band were standing at the door telling people that the show was only \$3, not eight. We kind of felt like jackasses and added experiment

2. How did the tour with DRI go? What kind of reaction did you get?

We have toured with DRI three times now. The last one was by far the best. Shit was just fucking crazy. Our bass player Joel got so loaded in Mesa Arizona that he lost about 5 days worth of memory. Our roadie met a girl in Cleveland that was way into sport fucking, she gave him a black eye. I guess he liked it. DRI took us to Juarez Mexico to check out whore houses. I had never really been to a boarder town before, it blew my mind how up front shit was there.

The shows themselves were great. We got to play with some really cool bands, the most notable being TSOL. TSOL was cool as hell and put on a mother fucker of a show.

As far as how people responded to us, things went great. When DRI plays the east coast it is all about bald hard-core kids doing karate chops, but in LA it was all like the Suicidal type guys doing the old school skanking stuff. Both coasts, even though they are so different dug what we were doing, so we felt pretty good about the whole thing. No matter where you are with them you know it is going to be brutal.

3. How much do the hookers in Juarez charge? I heard you can get a blowjob for like 5 bucks!

The hookers were pretty cheap, I think a hummer was \$20 and shit went up from there. The extra shit is where they got ya. It was like \$10 for a condom and that was required (like you would band a hooker with out one), and the room was like \$10 for 20 min. I didn't get one though, we kind of ran out of time. Plus I felt like Pinocchio right before he got turned into a Donkey.

A cracked-out hooker tried to kiss Joey Decline on the street. She was trying to get him to give her a smoke. I don't think he had any, and even if he did he was way to freaked out by her to deal with it.

One of the chicks in the brothel threw a lime at me. I guess she was trying to get my attention. I thought it was pretty funny and got her a drink.

The most fucked thing was once the bars closed they still were trying to find more girls. Kurt started following this sketchy ass guy down alleyways and shit. Totaly away from where all the lights and stores were. I thought for sure that guy was going to take us to get rolled. Kind of like in that movie Last Exit to Brooklyn.

4. Did the cops shake you down for whatever they could get out of you?

The police didn't fuck with us which was super cool. They didn't have squad cars like they do here. They just threw some flashers on top of various cars, and hauled as down these tiny streets. Spike was the best he brought the coolest travel kit. It was a pack of smokes, \$10 for beer, a quarter to get across the bridge, his ID, and business card from the hotel we were staying at in case he got lost.

5. You guys have a pretty violent and chaotic sound. Are you violent young men?

I guess the last question kind of tails into this one. We aren't into the fighting thing, I leave that shit for the army and the police. Those are occupations that you get involved with if you like to fight. I've heard this said so many times that it almost is clique but I guess I'll say it one more time: punk rock is the release valve. I kicked a huge glass window in the other night, and felt like such a dick head after I did it. There really isn't a reason for that shit.

THEIR NEW ALBUM UNDERGROUND NETWORK. TOURING, PROMOTING MISS CHRISSY AND ELENA THE CONQUEROR CAUGHT UP WITH CHRIS #2 AT THE NILE THEATRE IN MESA, AZ, BEFORE THEIR SHOW. NTI-FILA



**DIRT CULTURE:** What is it like having two Chris' in the band? Was it confusing?

#2: At first it was, but now its not. He's just number one, I'm just number two.

DC: Do they call you number one and number two?

#2: No, they just say "Two" and that's me. They say Chris and that's him.

**DC:** We were talking earlier about how you are a really political band even for a punk band, we were wondering what major political or global causes are you supporting or against right now.

#2: We are definitely opposing the WTO and the IMF and the World Bank, the way they are running the show now-a-days. We are opposing George Bush. The guy, he's totally averting what actually is doing in the United States, almost trying to create a Cold War with China. And at the same time in the U.S., he's repealing laws that disallow arsenic in water and nobody is questioning this. He's repealing all these environmental laws that affect human lives. Recently we were kicked out of the Humanitarian Rights Board. A lot of people are like "Saddam Hussein is on the Humanitarian Rights Board and George Bush isn't." And there is a reason George Bush isn't. That's our biggest opposition right now, George Bush. He's just a creepy guy.

DC: We were talking on the way up here about him drilling in Alaska for more oil...

#2: He's really in the back pockets of all the oil big business companies. I mean, they totally funded for him to get into office and now he owes them favors. He's allowing them to do what ever they want and rob the government with money, which is very sad.

DC: What about things you are supporting?

#2: Well, this protest, I believe it's September 26th against the WTO and the IMF in Washington DC, because the WTO are meeting in Washington DC that day. Hopefully It's not going to go down as bad as Seattle, but hopefully It is as large. We basically support any sort of alternative sources for media or alternative sources for information because to us only one side of the story's been told. On our new record, Underground Network, we took the time to list some of these organizations that we thought were important, that we thought people should read about. Because it helps to know, you don't have to agree with everything we say but if you have the information you can make a better decision.

DC: Where do you get your information from, magazines, news, that is made for the people?

#2: Well, the AK Press, the Progressive Magazine and there are a couple of guys that wrote for us that are political philosophers that are amazing incredible people. They're so smart; they really know what's going on, because they're involved in the political system. Ralph Nader is the same way.

There's such a huge list, it's in our record. It's what we care about. We want people not to just buy our CD and say "Ooh, it sounds good" we want it so they can turn on to bigger and better things.

**DC:** Would you guys ever consider editing your songs so that they can be played on radio stations? Like college stations who would definitely play your music?

#2: I think there are so many songs on our record that aren't profane on the Underground Network. I think that a lot of people are saying that, I'm not hearing it. I don't know.... I think that there are at least seven songs that you can play.

DC: You guys played on the Warped Tour, what was that like?

#2: Over all it was a good experience. We got to meet a lot of great people. We turned a lot of people on to some things that they might not have heard going to the Warped Tour without Anti-Flag being there. It was a double-edged sword for us because all our sponsors aren't exactly up our alley and there are bands that are not exactly up our alley. But, to us the positives out weigh the negatives. We went and did the Warped Tour for little or almost no money, but we turned a lot of people on to new ideas, new things, and it was a really great experience.

DC: What is touring like? Like the tour for this new album?

#2: It's going really, really well. The shows have been great every night. I mean, there were a couple North-Eastern California dates that were a little iffy, but other than that it's been really, really great. It's amazing because punk rock, it travels. And there's kids that went to more than one of our shows on this tour, and they totally fit right in and had a good time and they met new people and they walked away with friends. It's kinda eye opening, it really let us know that punk rock is global. It's very warming and loving. Where as you go to a big rock concert chances are you're not going to meet anybody except for people who are "Woohoooo, show us your tits!" things like that.

DC: What are your favorite places that you've toured?

#2: Montreal. A lot of places in Canada are really great, because the people that go to shows in Canada go to all the shows whether it is a ska show, whether it's a punk rock show, whether it's a metal show, they're just there. And it's the same people every time. It goes in generations. You see people that were there the first time you played and you see them there the hundredth time you've played there. They're real loyal, genuine people. I like Montreal. It's really fun.

**DC:** Here's a question about touring. What's the welrdest thing you've eaten on tour?

#2: Everything Justin eats is very odd. Oh there's a place in Santa Cruz and it is a very hip and trendy restaurant and they have vegetarian chili cheese dogs. It's not exotic, but it's sort of neat cause on the East coast vegetarianism is not as accepted and nurtured as it is on the West coast where there are so many health food stores and restaurants and yada yada yada.

DC: So how many people in your band are vegetarian or vegan?

#2: Three of four. Justin is not vegetarian or vegan. Because of his many food allergies and his inability to eat many things he can't. One of the few things that he can eat is fish, so he has to eat it to gain his protein. A lot of people like to say there are other protein sources but he can't eat them. It's sad. He wants to be vegetarian but he has to get his weight up first. His weight is nowhere near where it should be, but he's getting much better.

**DC:** So do you have a good and easy vegan or vegetarian recipe for our readers?

#2: Yes! Spring rolls. What you do is go to your local grocery store and they'll have egg roll wraps and you buy the wraps and they'll have coleslaw or bagged salad. All it is basically is chopped up lettuce and some other stuff but it doesn't have any sauce added, it's just the vegetables. So you take it back to your house, you dump it into a skillet and you put some teriyaki sauce and you just cook it up. Get it warmed and you take your eggroll wraps and place it in the shape of a diamond and you take a little thump of the vegetables with the teriyaki sauce, you put it in the middle and fold the bottom up (#2 makes motions of folding) and fold the corners in and put a little dab of egg white or oil whatever you like (points his finger at the top edge of the imaginary spring roll) and you roll it over and throw it in the frying pan and then it's done!

**DC:** You guys have your own label, A-F Records, but you guys are with Fat Wreck Chords right now, how come you are not on your own label?

#2: Well each one of our releases has been on a different label. Our first record, Die For the Government, was on New Red Archives; our second record was on Go Kart, New Kind of Army; and this record's on Fat and we've done that one. Basically, it's not a big thought out contrived plan. It was just like we're friends with them, they're friends with us, they own a label, let's do a record. Fat's a good label, they have good distribution. They're helping us do a lot of the things we want to do. So, we thank them. And as far as A-F Records, we can't do all the promotion and all of the getting it in the stores that Fat can do, so that's why they have the record. However, we are doing a half live, half un-released studio record on A-F Records. We have a new band called the Methodones, which is Dan Vapid from Screeching Weasel's new band. We've got a couple bands from California, Fat Riot and Pipe Down, and another band from Pittsburgh. We've got a lot of things in the works. Hopefully by spring we'll have an A-F tour on the way, coming to a city near you.



**DC:** How do you hope to influence your audience's decisions and choices in their lives?

#2: Like I said, we kinda look at our band as a resource book. Not exactly everything is set in stone, like we are people, we are human, we make mistakes. You don't have to hold everything we say in high regard, however, a lot of people don't know anything about what we are saying, we'll play a show and someone will say "You've changed my life, I was going to go into the army, and I didn't realize in wars, its youth of America vs. youth of set country, like, same type of kids." In Seattle we met three kids from China. They play in a band and it was really mind blowing because it was three kids just like us from China and our two countries are bidding at each other right now. If there ever is a war the leaders would make the youth of this country versus youth of that country, yet they would still sit down to steak dinners every night. When we put sanctions on Iraq we're not hurting Saddam Hussein, we're only hurting the people. That's basically one of the things we like to talk about, people start to realize that. In the sense of looking at Anti-Flag, we don't have all the answers, but we do have some ideas and you can pick from these ideas.

A vehicle passes by the intersection followed with a loud "Anti-Flag sucks!!!"

#2: That's Jack, from One Man Army...you can take what you want from us. Although we do think a lot about what's going on in day to day life and we just try to relay our thoughts back and we use our music to do that. That's basically what Anti-Flag does.

At this time #2 is called back to do a sound check.

Miss Chrissy and Elena the Conqueror made a food run with Don who bought us pizza although two slices from the order mysteriously disappeared on the way back to the show-not Don's fault. The show was great with Jersey, the Unseen and One Man Army tearing up the place before Anti-Flag took the stage. To prove how great the show was Chrissy ended up with a bruised, swollen finger, Elena got hit in the jaw twice by somebody's flying elbow and there were many feet missing shoes. The security guard found a whole sweaty pair! For Anti-Flag's encore they rocked to the Clash's "Quiet Riot" with members of One Man Army sneaking onto stage to sing the chorus, because this was One Man Army's last stop on this tour. If you are heading up to the East coast, Anti-Flag will be resuming their tour up over there this summer. While we really respect Anti-Flag and most of their politics we wish they would extend more courtesy to elders in our society. While the youth of America is not a bunch of jack-offs we should all realize that the youth of past America holds many resources that we can tap for revolutionary change. But we would like to thank #2 for taking the time for an interview and to the whole band for spending time before and after the show to talk to your fans and show them that you appreciate their support. Also, special thanks to Don for the pizza!

# MORE REVIEWS THAN YOU

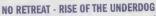


#### **NO INNOCENT VICTIM - TIPPING THE SCALES**

Did you know that NIV has no original members left in the band? That's crazy. Well, anyway, it's not like these guys just walked into a great inheritance or something they have worked very hard to get where they are and this, their 4th LP makes that very apparent. This band just keeps getting heavier and heavier, yet more danceable. Besides reggae, this is the only kind of music that I am not ashamed to dance to, and there's no way to deny that NIV play dance music; it's catchy and has massive grooves and hooks that will make your body jerk around whether you want it to or not, but is still undeniably heavy. These guys bridge the gap between death core and traditional east coast hxc sound, and they do it with great success and unrelenting power. You'll especially notice it if you're trying to have a conversation over it or are in the prescence of females who think Laurynn Hill is great, as did I when I kept thinking to myself "sheesh this is freakin' heavy!!!" NIV utilizes the talents of many familiar names, as the album was co-engineered by Jerome Fantamillas (Mortal, Fold Zandura), features all the guys from The Deal on backing vocals on one track, and it's artwork was done by Dave Quiggle (Anchor). (THE IRISH)

VICTORY RECORDS

www.victoryrecords.com



Yet another kick ass band hailing from the great state of Pennsylvania. This is the type of metalcore I like, low toned and fucking intense, none of that high screeching guitar jock bullshit. Just 10 tracks of straight hardcore that will have the kids beating each other all night long. Just imagine the instrumentals of Hatebreed with the vocals of Buried Alive.

DA' CORE RECORDS www.angelfire.com/pe/noretreat



#### **NORTH SIDE KINGS - THIS THING OF OURS**

I have to say that I expected a lot more out of this band comprised of members from the likes of Cause for Alarm and Sheer Terror. Unfortunately this cd is the same tired hardcore that I have heard way too many times. Same old lyrics with lots of sing alongs. Nothing new here. There is some kick ass artwork however.

THORP RECORDS www.thorprecords.com



#### STRONG POINT-STRONG POINT

This is quite a nice bit o' tasty punk. This quartet brings some good old school style tunes to the table, and breaks them down with some decent solos (I think just about every song had a guitar solo or two). These guys serve it up fast, too. The album consists of 9 songs for a total of 30 minutes. To me, that's about the perfect length for a true punk rock record. There are quite a few catchy songs on this album, and they are easy to learn and sing along to. In true punk rock fashion, a song called "N-Stync" spurns the mainstream "boy bands" that we all seem to love so much (when I say we, I don't mean me). Other notable songs with something to say are "Anti-Gap" and "Mary Can Dream". The vocals come through very clearly, and while the production is decent, I wouldn't say that it's great. But, if you buy the CD, then you'll see Strong Point's disclaimer explaining all that. The album was basically produced and mixed in 6 hours in order to bring the listener the real band, and not some dressedup, stinky piece of poo. Strong Point keeps it real. Do yourself a favor and go support real music. (Buster Brown)

www.angelfire.com/punk2/strongpoint/



#### MAD CADDIES - ROCK THE PLANK

This is one of the ska bands that I actually like, and if you haven't had the chance to see them live you are missing out. This is their best cd to date. It has the perfect mix of fast songs, reggae style jams, and circus music. Very unique style that is always

FAT WRECK CHORDS www.madcaddies.com

#### THE WHODADS - BONGO FESTERIS

Here is a collection of covers from Duke Ellington to the Surf Mariachis. Combining sounds of surf, your typical big bands, carribean sounds as well as latino, these guys hammer out a few jazzy tunes. With the addition of their horn players, you get a surf sounding lounge act.

KINKY STAR RECORDS www.kinkystar.com





#### TOILET CREATURES - WHAT ARE YOU STARING AT?

Fast, raw, simple, noisy, abrasive, nonsensical, punk rawk. Imagine, if you will, what 90 lb. Wuss would have sounded like when they were all 14, and that will give you a good idea about the sound of this band. This CD was recorded in a basement and mixed in a bedroom, and sounds like it. The inside cover includes liner notes for each song for those who are interested in following along with this bumpy ride. 18 counts of aural abuse and no painkiller. (THE IRISH) SMART ASS RECORDS

www2.bitstream.net/~frodo/smartass/

#### WINDFALL - LOUD

If bar room rock and roll is your thing, then Windfall might be a name for you to look out for. Although the band themselves describe their music as being "hardcore/rock", the vocals of the beautiful Jennifer Catucci speak otherwise, making the music have a softer impact than it would with a male vocalist, but no less enjoyable. This CD was recorded in 2 days with no overdubs, so it's easy to tell that the band is well rehearsed, and they do have some respectable riffs that are sort of in the vein of Roadsaw. Rock on. (THE IRISH) SMORGASBORD RECORDS

www.smorgasbordrecords.com

#### PEPPER - GIVE'N IT

This is the most generic crap that Volcom has released. The songs are stupid, the guitar tone is stupid and thin, and the music is 2nd rate reggae-inspired alternative with lyrics that only fans of Barenaked Ladies would find amusing. I just made you say underwear. (THE IRISH)

> **VOLCOM ENTERTAINMENT** www.volcomentertainment.com



#### **VARIOUS ARTISTS - REDEFINE THE ROCKSTAR VOL.4**

This has to be one of the worst compilations out there. It is cool to put out comps of unheard bands, despite production quality and other niceties, but it is not cool when it becomes evident while listening why these bands should remain unheard, if you know what I mean. I am of the opinion that even the most unjaded listener would find this CD a waste of time - the only good track is the first one by Scrape, who kick out a great deathcore song, but most of the rest of the music is generic rock that is just rehashed riffs, and really quite useless. Email Scrape and encourage them to find a better label at scrape718@aol.com (THE IRISH)

3:16 PRODUCTIONS www.316productions.com

# STIONG POINT

#### ONE TIME ANGELS - SOUND OF A RESTLESS CITY

Recently, I've been digging all these raspy vocaled bands with all their hints of Fugazi influence and Hot Water Music intensity. One Time Angels fit the bill. The first track on the disc, appropriately titled Soul Rebel Sound, has you flailing your arms and screaming at the top of your lungs. There were a few tracks that I found myself skipping through to get to the meat. But, for the most part a rather impressive effort. I can only imagine their live act would be rather memorable. ADELINE RECORDS

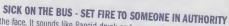
www.adelinerecords.net



#### SOUL EMBRACED - FOR THE INCOMPLETE

Fearless death metal from Little Rock, Arkansas that successfully blends melody with brutality. Soul Embraced is comprised of Chad Moore (vocals), and Lance Garvin (drums) and Rocky Gray (guitars), both of Living Sacrifice fame. Although they claim In Flames as an influence, there is really not -that- much melody going on, but I can hear in many songs where they have observed certain nuances from that great band. Aside from that, For the Incomplete just knocks you on your arse time after time with catchy riffing and good song writing. Lance plays drums in a completely different way from his other band of 10 years on this disc, and his skills really help this album come to life (since Living Sacrifice have taken a slight turn down the Neurosis path, it's good to hear him playing fast againt) Rocky has had this project going on for years, and those in the darkest depths of the death metal underground may already be familiar with the name, but this is the first proper release. Highly recommended for all the death heads out there who thirst for new sickness, and crave music that is relentlessly heavy with loads of talent

CLENCHEDFIST RECORDS www.clenchedfistrecords.com



This disk is like a punch in the face, It sounds like Rancid drunk and on speed, or G.B.H. humping Motorhead. If you can imagine that. I listened to it 5 times straight when I got it. In that duration I pissed my pants twice out of excitement. In other words, it's highly recommended, shitface.

GO-KART RECORDS www.gokartrecords.com





#### CAN POINT A STICK AT.....

#### V/A - MANY MILES AWAY

Ooh, look! It's an album full of Police covers by artists you've probably never heard of...reminds me of those talent shows back in high school—except these musicians can actually play their instruments. And, thankfully, these aren't straight covers but more of an interpretive dance type deal where the artists actually put their own spin on The Polices' classics. Amazing concept, no? If you're patient enough to wade through the experimentation and have some money to burn, you might like the ingenuity on this album. Highlights include: Decembers January's sped-up, yet playfully drawn-out, rendition of "Message in a Bottle"; Blinder's stripped-down version of "Does Everybody Stare" with heartfelt female vocals that contradicts itself beautifully by emanating both a sexy, stalker-like charm and a longing innocence; the pAper chAse's DAT machine-led, tortured take on "Truth Hits Everybody"; Jack Neat's swinging lounge version of "Murder By Numbers"; In Between Blue's Depeche Mode influenced interpretation of "Invisible Sun"; and PopCanon's rock/ska silly adaptation of "Synchronicity II". That means over half the album is good! Odds are you will like this album if you were a Police fan and still miss Sting's good ole days (when he was actually an artist). Stop wallowing in nostalgia and listen to these tracks full of indie bands that breathe new life into the original songs. Wow, I'm glad this review is over because I ran out of synonyms for "cover". (Sioux)

SOLARMANITE RECORDS www.solarmanite.com



Nebula has managed to put out another full-throttle rocker. The band still sounds a lot like Kyuss, but that's no surprise considering the entire band used to actually be in Kyuss. There's no shame in resembling a band of such high caliber as Kyuss though, and no, I'm not just trying to see how many times I can mention Kyuss. (GawdamAdam)

www.subpop.com, www.nebulamusic.com



#### SHADES APART - SONIC BOOM



Man, these guys are good. They play rock, but not like Creed and not like bar rock. Despite the silly cover artwork, this power trio dish up the goods just like the waitress on the cover The vocals (by guitarist Mark V.) are of exceptional quality, including the backing vocals of bassist Kevin Lynch (the band is completed by drummer Ed Brown). Even though they are on a major label, their sound from their days on Revelation continues on; not quite punk, not quite alternative, and not quite post-hardcore, but a good mix of the three, with hints of Elvis Costello, Jawbreaker, and Quicksand. (THE IRISH) UNIVERSAL RECORDS

www.universalrecords.com



#### SEA OF GREEN - TIME TO FLY

From some of the other reviews I've read for Time to Fly, I was not expecting Sea of Green to be as heavy as they are, considering that they are usually compared to seventies bands. They do have an overwhelming seventies feel to their music, but they're a bit heavier than you might expect. Relatively short songs keep things from getting monotonous, and the uplifting lyrics help separate Sea of Green from many other bands who revel in doom and gloom. There's a very cool cover of Pink Floyd's Breathe, which sticks pretty close to the original. The only bad thing here is the last track, Dune. The music sticks pretty much to the sound of the rest of the record, but the overly dramatic whispered vocals sound like something you might expect to pop up on a Yanni record. A very strange turn of events this is, but it hardly takes away from the rest of the record. As long as stuff like this keeps coming out, I shall be a very happy man. (GawdamAdam) THE MUSIC CARTEL

www.music-cartel.com



#### THE WANT - GREATEST HITS VOLUME 5

Holy fuck! Man, there's been a ton of good records making their way into my stereo as of late, but nothing compares to this, The Want's debut release. If there was ever a band that spewed the idea of "acid rock", well, here they are. Obviously influenced by the likes of Zeppelin, Cream and Blue Cheer, GHV5 could change the world, if the world gave it a shot. The thing is, if this record had come out in 1970, it would have blown everything at that time out of the fucking water! Along with the latest Spirit Caravan and GbV records, GHV5 is one of my favorite records this year, and it's gonna be hard to top this. (GawdamAdam) SOUTHERN LORD

www.southernlord.com



#### THE DAVE BROCKIE EXPERIENCE - DIARRHEA OF A MADMAN

Dave Brockie is the man behind the mask of Gwar's Oderus Urungus. He should stay behind that mask. Apparently the next Gwar record is going to be incredibly heavy, which would be a stretch from their last couple releases. This album is pretty much stupid. And not in the good way that a lot of Gwar stuff is. I've been a big fan of the masked Antarcticans from Virginia for a long time, ever since the Hell-o days, and have tried to be open-minded to all of the Gwar-related offshoots (X-Cops, Death Piggy), but this is too hard to swallow. With songs like "Beat Stall", "Faggot on Fire" and "Iranian Masturbator", you might think these songs came from an Anal Cunt record. A lot of people consider Gwar to be a joke, and those folks will only have more reason to do so with this half-ass attempt at being funny. It's great that the good folks at the Slave Pit have so much artistic creativity that they're just bursting at the seams, but sometimes you should just keep your indulgences to yourself. Wait for the next Gwar record. You may want to go see the DBX when they come to your town, but only if Rawg is opening, which is Gwar without costumes playing Gwar songs. Otherwise, avoid. (GawdamAdam)

> METAL BLADE / SLAVE PIT www.metalblade.com, www.slavepit.net



#### MARDUK - LA GRANDE DANSE MACABRE

Finally, Marduk has a proper American record deal, and the masses can now be exposed to the blasphemous horde. La Grande Danse Macabre is a little bit of a change for the band, but not that much. There are some slower songs, two of them being instrumentals, and another being "Summer's End," one of my favorite tracks. These songs tend to sound more like Opthalamia than typical Marduk fare, but this is no surprise considering vocalist Legion sings for both bands. There's still plenty of ultra-brutal, ultra-fast mayhem that Marduk is known for, with a very tight production job by Tommy Tagtgren. Some of these songs were on last year's Obedience ep, which is going to be re-issued later this year for US audiences, with some bonus tracks. And of course, there's gotta be a blatantly blasphemous tune that's gonna get the goat of every Christian, and a lot of non-christians as well, this time in the form of Jesus Christ...sodomized. I'm sure Marduk will get some shit for taking the unheard of step of having their name clearly readable on the album cover, something that people bitched about when Immortal did the same thing a few years ago. Petty, petty stuff. This album is a fine example that you don't have to add electronica, folk music, and Marilyn Manson-ish vocals to stay fresh and at the head of the Black Metal pack. (GawdamAdam) CENTURY MEDIA

www.centurymedia.com



#### **LUTI-KRISS—THROWING MYSELF**

After seeing this band live twice, I was expecting the same throw-down, kick-everyone's-ass-in-sight-hardcore-energy that is displayed in their lives shows. Well, it's not really delivered here. I like the album probably because I have seen them live, but if you haven't, then you just may not dig it. Don't get me wrong, the production is outstanding if a bit dark. There's a lot of samples and background noise spattered throughout the album, but that can be a bit distracting. But maybe that's part of their artistry, too. It's just not what I expected. Still, I throw it in every now and then to keep the crazy side of me happy. The insanity begins after the intro with the song "Blacksmith". The dueling guitarists do a great job of just flat out going off. And that's what I truly love about hxc. My favorite song on this album has to be "Lightblue Collar". Josh does some crazy stuff with his vocals towards the end of the song-almost as if he's upchucking, but with a quiet yell. His vocals on the album as a whole are very ferocious and passionate. I can't think of anything to compare this album to except for maybe early Training for Utopia (before the electronics took them over). It is kind of a new breed of hxc, with a few breakdowns, but overall more structured and epic. If you live anywhere near Atlanta, GA, then go see these guys and take 10 bucks because you'll want the CD after you see them tear the place down. (Buster Brown) SOLID STATE

www.hxc.com/luti-kriss



#### M.I.A. - LOST BOYS

In the lierar notes written by Jello Biafra, he states "they were better live than their record ever hinted at." How true that is for these old timers. But this is a great anthology of this bands short lived career. Playing the early 80's style of aggressive rebellious punk, these Las Vegas-ers have left their mark. Here is a chance for you to catch up on all those bands that you never heard of. Check out this reissue from AT.

ALTERNATIVE TENTACLES www.alternativetentacles.com



#### SKARHEAD -NY THUGCORE: THE HARDCORE YEARS 1994-2000

DMS baby! I fucking love these guys! The Skarhead crew is back with a collection of earlier releases and live songs. If you have never heard Skarhead, what the hell is your problem, and get off your ass and pick up an album. I like the fact that Skarhead promotes a life a Drugs, Money, and Sex and me and my drunk bastard friends have something to jam too stating our intoxicated point of view. If you're a Skarhead fan this CD is a must, nothing but energy and mayhem on this album.

TRIPLE CROWN RECORDS www.skarhead.net

# REVIEWS...REVIEW

#### THE HELLACOPTERS - HIGH VISIBILITY

Yeah, that's right, The Hellacopters are on a major now. So fucking what? This is a great album, all the way through. The Hellacopters are one of the best hard rock bands in the world, and it's a shame that more people don't know about them. "Toys and Flavors" and "You're Too Good to Me Baby" are the album's highlights, but any song on here is gonna stick in yer brain like fucking crazy glue. And not the way that "my way or the highway" Shit Bizkit song does. This is a good thing. And to tell you the truth, I don't even know if the albums ever gonna come out in the US. I had to get it in Holland, where it's been out for over six months by the time you read this. Oh well, pretty typical I guess. Sign a great band, fuck with 'em for a while, put out the album without anyone knowing, drop 'em because they didn't make it onto TRL. Seek this album out, even if you have to pay outrageous import prices. You will not be disappointed. (GawdamAdam)

UNIVERSAL / POLAR www.hellacopters.com



#### **NEIGHBORLY- GRASS IS GREENER**

This band is led by the multi-talented drummer of Sunday's Best, Tom Ackerman, whose other credits include drumming for The Jealous Sound and acting as the lead singer/guitarist of the now-defunct Skiploader. From seeing this guy perform live with Sunday's Best, I can tell you that he is passionate and his ever-so energetic enthusiasm spills all over the place when he performs. This album captures only a hint of that impression, though. Tom lacks much of a vocal range and can't really sing but his voice, which kind of sounds like The Promise Ring's Davey Von Bohlen, is interesting to listen to as he talk-sings, shouts, and chews on words in a rather strained manner-as if he has smoked one too many cigarettes. The back-up vocals are more melodic and, with the contrast, the result is quite pleasant. The whole album is pretty catchy, dare I say poppy, in its own post punk fashion, probably largely due to the polishing efforts of Mark Trombino (Jimmy Eat World, Boilermaker, etc.). Fun surprises like sporadic guitar solos, vocals distorted by computer, and a piano on the fourth track kill predictability. (Sioux)

SUN SEA SKY PRODUCTIONS www.sunseasky.com, neighborly@mindspring.com Pure fucking DOOM, man! If your tastes include early Cathedral, Melvins and Electric Wizard, than you must buy this record. Vocally, I hear hints of Glenn Danzig from time to time, albeit with quite a bit of raspiness. In the liner notes, all of the above bands (well, minus Danzig) are thanked, as well as St. Vitus, Sleep, and many others, for not forcing Sloth to write their own material. These guys know where they come from. Cathedral is even thanked twice! I don't know if this was intentional or not, but it's pretty appropriate. With most songs clocking in at well over seven minutes, you may think that this album might get a bit boring, but that is not the case. There's enough changes and killer riffage going on to keep even the most dim interested. Song titles like "Green Magick" and "Lord of the Gallows "hint at the underlying stench of green, and the picture in the booklet of the band shows them in a cloud of smoke that nearly hides them from view. Now, far be it for me to promote illegal activity, but you may consider, if you see fit, getting nice and ripped-ass to get you in the mood. (GawdamAdam)



THE MUSIC CARTEL www.music-cartel.com , www.the-sloth.com

SLOTH - THE VOICE OF GOD



#### **VARIOUS - A FISTFUL OF ROCK VOLUMES 1-3**

Well, if you don't know, the FFOR compilations are a project put together by Electric Frankenstein guitarist Sal Canzonieri, with the sole purpose of spreading the word that rock and roll music is still alive and well, and in no short supply. Each disc contains fifteen tracks from as many bands, some you've heard of, some you might have heard, and some that you no doubt never knew existed. So let's start with Number One – some good tracks from Gaza Strippers, Electric Frankenstein and Zeke, along with a ton of great cuts from RC5, Pizzle, The Bell Rays, Mud City Manglers and Action Swingers. Disc Two - Snake Charmers, LA Donnas, Silver Tongued Devils, Chicken Hawks and Iron Boss all crank out super catchy rock gems. Disc Three - Toilet Boys, ADZ, New American Mob, Johnny Black and the Assassins, The Bullys, and not to mention great tracks by Jeff Dahl and The Lazy Cowgirls. Pretty much these discs serve as appetizers to the growing rock and roll scene that mainstream USA will never embrace. This is music for the real fans. Another very cool thing about each installment in the series is the packaging and liner notes. Always super-cool artwork, info on all the bands, and blurbs/essays by various folks talking about their take on the music. The cost of each disc is pretty cheap, too, like eight bucks or something. You know what to do... (GawdamAdam)

TEE PEF

www.teepee.com, http://listen.to/afistfulofrock

#### SPIRIT CARAVAN - ELUSIVE TRUTH

As far as I'm concerned, there are two people who saved Rock and Roll for me - Guided by Voices' Robert Pollard, and Spirit Caravan's Scott "Wino" Weinrich. Musically the two are pretty far apart, but their love for the music they play, not to mention the incredible songwriting abilities of both men, is what ties them together for me. Once again, Wino, along with cohorts Dave Sherman (bass) and Gary Isom (drums), has created another perfect slab of Rock and Roll genius. Two old Obsessed songs, Spirit Caravan and the punk-tinged "Lifer City" show up here, showing that Wino is very quick to embrace his past. All of the tracks on Elusive Truth warrant mention, but I don't feel like typing quite that much right now. "Retroman" is the one and only song sung by Dave Sherman, and could almost be considered a part two of sorts to his track on Jug Fulla Sun, "Fang." Sherman's Lemmy-meets-a-broken-light-bulb vocals are a nice contrast to Wino's smooth, poignant delivery. Other favorite tracks are "Black Flower" and the monstrous instrumental "Outlaw Wizard." Overall, there's really no wrong that can be done by this band. Always at the forefront of the Doom and Stoner Rock movements, Wino shows that even after over twenty years in the business, there's still a ton of rockin' to do. (GawdamAdam)



www.tolotta.com , www.spiritcaravan.com



#### THE JJ PARADISE PLAYERS CLUB - WINE COOLER BLOWOUT

This band features Dave Curran, formerly of Unsane, as well as three other guys who used to be in other bands. Traces of Unsane pop up occasionally, particularly in the vocal department. This is a great piece of sludgy, rock and roll trash. A fine record to be piss drunk to, as well as a good one to help you decide which of the neighborhood holy rollers you want to take out with your car. In addition to the rocking nature of the music, the sleeve has some cool pictures, including one with all four members sporting devil horns, all surrounding the mighty pentagram, and a funny drawing of a little kid eating shit out of another kid's ass. I love comedy. (GawdamAdam) TEE PEE RECORDS

www.teepeerecords.com

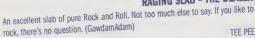
#### COCK SPARRER - ENGLAND BELONGS TO ME



Seeing as how I hadn't heard Cock Sparrer in six or seven years, and had all but forgotten what they sounded like, I was anxious to be re-introduced to this classic British Punk band. England Belongs to Me contains all of the bands early singles, and rocks from beginning to end. Total high-energy Punk Rock, with some nice Oi influence. One of the greatest song titles in the history of rock music is contained here, with What's it Like to Be Old? I hope this release, and the other three Sparrer titles that are forthcoming from Taang, will help introduce another generation of kids to explore what real Punk Rock is about. I can't help but want to go rent some tapes of The Young Ones. (GawdamAdam)

www.tang.com

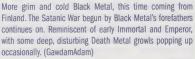
#### RAGING SLAB - THE DEALER



TEE PEE www.teepeerecords.com



#### AZAGHAL - MUSTAMAA



IS0666 www.info-black.com



#### **GOTMOOR - VLAEMSCHE PREMITIEVEN**





#### EWS...REVIEWS...

#### MU330 - LIVE...OH YEAH

This a live ska record. I don't think it is anything very special, but then again I would rather poke myself in the eye than listen to most ska bands. I don't hate it, I just don't think it is anything to write home about. Happy ska punk stuff, I do like the fact that in the booklet they have a listing of every show they have ever played. Keep on truckin fellas!

ASIAN MAN RECORDS www.mu330.com



#### The German Metal Warriors are back with another smoking release. Everything about Hammerfall kicks ass. Nuclear Blast has done an excellent job with the CD's packaging and advertising. This one comes with a CD-ROM video of the song Renegade. The CD rocks from start to finish. In true Metal form, it starts with a hard fast rocking track then leads into a couple of anthem-type songs and goes out with some blistering classic metal tunes. Hammerfall is a household name in most European countries and with every CD sold in the States, they inch closer to the recognition they deserve. (The Terrifying Metalchicken)

NUCLEAR BLAST www.nuclearblastamerica.com



#### ME FIRST AND THE GIMME GIMMES - BLOW IN THE WIND

Me First started as a side project of NOFX's Fat Mike. They play nothing but cover songs, you know all those old songs you hear and think "there should be a punk rock version of this." Those are the songs that Me First cover. This album features the likes of "Blowin' in the Wind," "Who put the bomp," and "San Francisco." This cd also has very good production and the songs sound great and not like the gritty local garage band covers. Good drivin' music.

FAT WRECK CHORDS www.fatwreck.com



#### **CRADLE OF FILTH - MIDIAN**

Hell's mutant children are back with a heaping helping of Hellish delights. Our favorite evil Englishmen are finally back with a killer new, pure Black Metal CD. It's a huge improvement from their last EP. Dani and the boys rip out 11 new songs that the Devil himself would be proud of. They're back to playing what made them one of the pioneers of British Black Metal. This record is on a more recognized label this time, so it should be easier to get your hoofs on. If you loved CoF from the early days, you'll love Midian. (The Terrifying Metalchicken)

KOCH www.koch.com



#### MXPX - THE RENAISSANCE EP

This in MXPX's first release on Fat, resulting from there friendship with NOFX and their involvement with the Fat singles series. Apparently, this CD is supposed to be the band's take on how there old stuff would sound if it was played by the band today, or something like that, but I just don't agree with that. I don't think it sounds like their old stuff in the least, which is still ok with me because I like their recent records better than the first one. But on the other hand it's a bit of a let down because I thought maybe they would bust out with some of the speed from their 2nd album (and personal favorite) Teenage Politics, but alas it is not to be with these 9 songs. Still, this is MXPX we're talking about here people, so of course the whole album is killer, and it also marks the band's first go at self-producing. Allow me to forewarn you though, that it is only 19 minutes in length, so be carefull what you pay for it. Obviously expecting some flack for working with a "Christian band", the label posted a disclaimer of sorts on the Fat website, and here is a funny excerpt from it: "MxPx meets the same criteria as all of our bands: they make great punk records, have an awesome live show, and are terrific people. In the words of Fat Mike himself, 'We got Jews, Japs, Krauts, Queers, Catholics, Capes, Canucks, Muslims, and morons on the label. Why not Christians?' Amen." (THE IRISH) FAT WRECK CHORDS

#### **ANGEL DUST - ENLIGHTEN THE DARKNESS**

Wow! Is this the same band that put out Bleed? Don't get me wrong, Bleed was good but Enlighten the Darkness is light years from Bleed. Enlighten...is extremely well written, produced and packaged, and is way harder than anything they've done in the past. I have to say, it's a power-progressive metal treat. Fans of Savatage and Iced Earth will feel right at home. Angel Dust has come a long way. (The Terrifying Metalchicken) CENTURY MEDIA

www.centurymedia.com

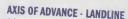


#### **INTERNAL VOID - UNEARTHED**

Even though Internal Void has been around for over a decade, Unearthed is only the band's second release. There's a very heavy obsessed influence, along with the usual Sabbath-isms. Not much else to say that hasn't been said about countless other doom bands, other than this is a really good record and you should buy it. (GawdamAdam) SOUTHERN LORD

www.southernlord.com

www.fatwreck.com



Three songs of pretty original, but very brutal Black Metal, including a cover of Sacrifice's Re-Animation. Hope to hear a full length soon! (GawdamAdam)

> CATHARSIS RECORDS www.nucleus.com/~storm/catharsis



#### METALIUM - STATE OF TRIUMPH: CHAPTER TWO

Just when we thought we found a replacement for Manowar. The first Metalium disc completely rocked. It was everything Manowar has been struggling to be for 15 years. Well, then they had to go and put out the follow-up CD. Don't get me wrong, Chapter Two still rocks, it just sorely lacks the magic of Savatage guitarist Chris Caffrey. It seems totally rushed out as if we would forget about them over night (don't worry guys, how long has it been for Manowar, and unfortunately, we still haven't forgotten about them). The CD quickly put you into that hohum, boring, just another metal band mood. I do not know who the Y&T fan is, but there are a couple solos that are basically Meniketti rip-offs. In addition, to make it worse the solo on State of Triumph is the exact solo for From the Moon. Come on guys, at least give Dave some credit somewhere in the credits. (The Terrifying Metalchicken)

www.pavementmusic.com

#### CONQUEROR - WAR CULT SEPREMACY

Jesus christ, this is some brutal shit! This is by far one of the most bizarre and highly original Black Metal records I have heard in some time. Conqueror hail from Canada, and feature ex-Blasphemy member R. Forster on "deathaxe and battlesaw", which I guess means guitar and vocals. This is a violent fucking record, and is not for those who stick to the more Goth and keyboard type Black Metal. (GawdamAdam)

EVIL OMEN / FULL MOON www.fmp666.com



PAVEMENT

#### ABDULLAH - ABDULLAH

At first listen, I was very turned off by the vocals on this record, but they're starting to grow on me. The riffage is great, as well as the lyrics and the artwork, which deals with all things dark. But back to those vocals. At times, vocalist/drummer Jeff Shirilla almost sounds like Acid Bath's Dex Riggs, but at times he also gets that Southern tinge that killed bands like Soil and Roadsaw for me. This record may be a little too clean and polished for some hardcore doom junkies, but I think after a few more listens it'll be something I can really get into. (GawdamAdam)

METEOR CITY www.meteorcity.com



#### **INSPECTION 12 - IN RECOVERY** Bordering the boundaries of emo, this

cd offers more than whiney bitch music. There are numerous songs about girls, but they are done in a refreshing and different way. This cd almost reminds me of Grade. I will have to say that I was pleasantly surprised with this album and really enjoyed hearing something at least slightly new.

HONEST DON'S www.inspection12.com



#### **GORGUTS - FROM WISDOM TO HATE**

This is one of those releases that I am afraid to review because firstly, it is an honor, and lastly I get concerned that whatever I scribble down about it will not be worthy commentary. Although I have been listening to this band for over a decade, as of late they have really struck a chord with me and I have been spinning their discs relentlessly in desperate attempts to understand true vision and complexity within the realm of death metal music. From Wisdom to Hate is an epic album in my mind, because it is the first album in a long time to be both musically and lyrically engrossing. Tales of ancient civilizations are brought to life by this band's chaotic musical mastery, and together these songs make an album that will withstand the test of time. New guitarist Daniel Mongrain (from Martyr) steps up the level of technicality beyond the bands past accomplishments with his soloing, and drummer Steve MacDonald is as hard to follow as ever, blasting his way through many time changes and percussive movements that only someone truly brilliant could accomplish. After carefull consideration, I believe this to be the best Gorguts album ever, and the lead track "Inverted" is the band's catchiest song to date. This material is a good mix of the past two albums, but contains much less over-the-top chaos and eccentric guitar twiddling than Obscura did. Violent. Creative. Dark. Classic. (THE IRISH)

OLYMPIC RECORDS www.olympicrecordings.com



### MORE REVIE



This is a superb comp which is the result of three labels from the northwest U.S., being Crash Rawk Records, Rock 'n Roleplay Records, and Sub Pop. Out of 11 bands featured here, the only one that I was familiar with was Botch (their track "Hutton's Great Heat Engine" diplays what a whammy bar is really for!), and if you have heard them, first of all count yourself blessed, and secondly, pick up this comp to hear 10 of their contemporaries. This CD is 30 minutes of the greatest noisecore, post-crust, and just plain rugged music that you could ever hope to hear. Unless you put your ear to the underground and start digging. This comp would be a great place to start, not only for the music, but because it includes contact info for all of your new favorite bands. The "band with the coolest name" contest winner is without a doubt Raft of Dead Monkeys. (THE IRISH)

SUB POP RECORDS www.subpop.com



**DEAD MEADOW - DEAD MEADOW** 

This heavy as hell slab of Sabbathness comes from Tolotta Records, which puts out the mighty Spirit Caravan's two full lengths. I found the music on this album to be very catchy and sometimes mesmerizing. Throwing in a few tranquil moments here and there, it's got a lot of raw massive Sabbath riffs. It definitely doesn't skimp on the heaviness and distortion, which would definitely appeal to many of the Stoner/Doom heads out there. The only thing I think the listener might have to get used to is the singer/guitarist's vocals. The only way to describe his voice would be to say he has a "whiney" tone to his singing. It took me a few listens in order for his singing to grow on me. Other than that, I found it to be a hell of a record. I hope to hear more from this band in the future. (UglyGreg666)

TOLOTTA www.tolotta.com



Modesty hails from the if-you-blink-you'll-miss-it town of Rio Rico, Arizona. Not exactly the kind of place you'd expect an incredibly talented bunch of highschoolers with one helluva fine debut to burst out of. Inspired by the likes of Tool, Deftones, Pink Floyd and early Metallica, Modesty manage to not sound too much like any of them, but rather come up with a very original and heavy sound. The disc starts out a little iffy, with a trip-hop like intro, which isn't necessarily a bad thing, but it could end up very bad. Fortunately, the rest of the disc doesn't depend too much on electronics, though they obviously take full advantage of the studio gear they had access to. The thing is, they managed to get a great sound out of a home recorder and a bedroom - a better sound than I hear on a lot of big label releases. It just goes to show that all the thousanddollar gadgets in the world can't compare to a shitload of creativity. I don't know what the band is up to these days, as they've kept a frustratingly low-profile since this release, but I hope they get this stuff out there. It'd be a shame to see another great band just fade away. You can probably order a copy from them, so if you're interested, drop em a line! (GawdamAdam)

SELF-RELEASED Modestyfeedback@hotmail.com





#### **BLIND GUARDIAN - SOMEWHERE FAR BEYOND**

The masters of the Metal concept album are back. Somewhere Far Beyond is another masterpiece. The opening track sets the scene for another trip through the forest and into a time of wizards and magic. The fifth track, "The Quest for Tanelorn" is an anthem-type song followed up by the two-part "The Bard Song." You can almost picture the gnomes and elves running through the forests. It's rounded out by an awesome pure power ballad about a dreamer sweeping up the bar floor and dreaming about what could be "Spread Your Wings." What can I say? It's pure Blind Guardian, and it's pure awesome. (The Terrifying Metalchicken) CENTURY MEDIA

www.centurymedia.com



#### THE MYSTICK KREWE OF CLEARLIGHT - THE MYSTICK

KREWE OF CLEARLIGHT Once again, the murky swamps of New Orleans produce a fine, fine piece of sludge. MKOC play super grooved-out instrumental gumbo, reeking of late 60's/early 70's fuzz kings such as Blue Cheer, Cream and the mighty Zep, and features members of Eyehategod, Down and Crowbar. The band manages to capture the improvisational atmosphere of their live show on this record. No track is under five minutes, while the longest passes the seventeen-minute mark. A great record to devout an hour or so to, along with a gallon of Diet Coke and a healthy cigarette of you-know-what. Have fun. (GawdamAdam)

www.teepeerecords.com



**ENDLESS - WITH EVERYTHING AGAINST US** This cd fucking rules more than Barrio's mom! Starts out at 180 miles per hour and never gives you a chance to catch your breath. This is hardcore at its finest, fast, aggressive and infucking-tense. Go find this CD and get it! These gent from PA know how to rock!!! I don't really know how to describe their style it's not really metal, it's just super fast.

DA' CORE RECORDS



#### HATE - HOLY DEAD TRINITY

Pretty brutal death metal from Poland here. Traces of Morbid Angel and Vader are heard throughout. This release is a refreshing break from a lot of death metal bands that believe in order to reinvent the genre you have to mix in lots of new shit that really has no place being there. This is pure, straight ahead death metal, the way it should be. Excellent. (GawdamAdam) WORLD WAR III www.ww3music.com



This is fucking crazy! It's strange to think of the mighty King Diamond doing anything but the spooky, beautiful and brilliant occult-metal he's been known for for twenty years or so. Black Rose was the King's first band, and this rehearsal was recorded live to 2-track in 1980. All of the conversation between songs is left in, as well as several mess-ups. There are definite traces of the first Mercyful Fate ep and album in certain songs, but for the most part, thanks in great part to the frequent use of thick, loud organs, many of these songs resemble groups like Jethro Tull, early Genesis, Yes, and to a huge extent, Deep Purple. The booklet contains some very entertaining notes on all the songs by the King himself, as well as some pretty funny pictures. It's good to see a side of King Diamond that's a little lighter. I mean, he's a creepy little fucker, but he has a good sense of humor, and I think this release shows that he's also proud of everything he's done. The vocals are a little low, but you have to remember, this was on 2-track, so there wasn't much they could do in way of boosting individual levels. Only hardcore KD fans will dig this, but I think that's METAL BLADE the point. (GawdamAdam)

www.matalblade.com

#### THE J.J. PARADISE PLAYERS CLUB

A complete sludgefest of pure loveliness. It catches you off gaurd. I mean, after the name and all. But that is in a good way. And it's a a good way to sneak into someones stereo. But I gotta tell ya, after one listen, my front door was open to these guys. There is a nice blend of stoner-dom going on here with some hints of the former bands that these guys used to be involved with, including Unsane, which gives reason for the certain elements of chaos here and there. I highly reccomend this disk to prove that rockers can be playas too!

TEE PEE RECORDS www.teepeerecords.com



#### KULT OV AZAZEL - ORDER OF THE FLY

Yet another addition to the growing talent pool of US Black Metal. Kult ov Azazel bring together a collection of hate-filled tunes that should rank them high with any fan of cult BM. This is one of my current favorite Black Metal bands, and now that they have a record coming out (or already out) on Pavement. Their word should be spreading as we speak. (GawdamAdam)

BLOOD, FIRE, DEATH http://redirect.to/kultovazazel





#### **ELECTRIC WIZARD - DOPETHRONE**

Prepare to be crushed! It doesn't get any doomier than this. This British trio belts out some of the best Doom distortion out there! A lot of this is in more of the mid-pace Doom compared to the slower material on their previous albums. So it doesn't slip into the monotonous 20-minute slow riff that bands of this genre of Metal tend to do. Not that EW doesn't have its slow moments on this album, but they certainly don't dominate the whole CD. The vocals are dreary and miserable, which is fine by me because it compliments the crushing sound! I seem to get stoned just listening to this band, and I haven't been stoned in over 10 years! (UglyGreg666) THE MUSIC CARTEL / RISE ABOVE

www.music-cartel.com, www.riseabove.co.uk

# WS FER YA....



#### DRUNK HORSE - TANNING SALON/BIBLICAL PROPORTIONS

This has to be one of my favorite Man's Ruin releases to date (right next to the new Goatsnake!). Throw in some Stooges, Zeppelin and a little bit of Black Crows and here you have Drunk Horse. Excellent party music to go with your beer consumption. These fun rockin' tunes add a few jazz moments in between songs that don't take away from the rockin' and rollin'! Crank this sucker at your next party! (UglyGreg666) MAN'S RUIN

www.mansruin.com

#### **BOULDER - RAVAGE AND SAVAGE**

Well, I'm glad I got my grubby little hands on this disc! Kind of reminds me of the old hard rock/old school metal days with a touch of punk to make it nastier. I hear bit of Thin Lizzy and Motorhead influence. This is the kind of album I play when I plunge myself into a drunken stupor! Very catchy riffs and the vocals are rough and nasty just the way I like 'em. The other cool think about this disc, is that it comes with their first full-length album titled Rage of it All, as bonus tracks. That's a hell of a deal because Rage of it All is as equally awesome as Ravage and Savage. Also, it comes with a cover of Black Death's "Scream of the Iron Messiah", originally appearing on a 7" split Boulder did with Thin Lizzy. Let's put it this way, when I first got this disc, I played it non-stop for days, and forced myself to stop listening to it. I went through "withdrawals" afterwards. Get the message? Obtain this or rot in MTV hell forever!!! (UglyGreg666)



TEE PEE www.teepeerecords.com

#### DEAD 50'S - STANDING ON THE EDGE OF FOREVER

Well, these guys guys are taking some kind of stab at playing dark rock 'n roll with a lot of punk influence. This album does have some good ideas, and the vocals are consistently good throughout, but some of the songs come up short lyrically and musically. It's nothing that can't be improved upon with time, and the band play tight together, so I would say that they have a fair shot at penning some good songs and taking baby steps toward territory that The Black Halos currently reign over. SMORGASBOARD RECORDS

www.smorgasboardrecords.com

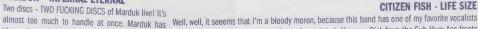
#### CIRCLE OF DEAD CHILDREN - THE GENOCIDE MACHINE

First of all, let me announce that I, along with many others don't like this band's name, but I give them credit for at least stepping up and being responsible for it. In defense of their name, they claim it to be a political statement, not just another lame-brained attempt at being gory. All that said, the music is a dark surge of death, grind, and crust, providing the soundtrack to the burning of the entire planet, which is this band's solution for bettering the earth - for it to rise again from beneath our own ashes. (give a closer listen to thwe album CTRL \* ALT \* DELETE to hear their mantra) I say, if they want to torch themselves in hopes of bettering the earth, let 'em, but you can count me out of that plan for selfimmolation. I do respect them though, in that they actually want people to read the lyrics and think about them, as I am a big proponent for lyrics, and bands being mature and attentive enough to realize that they do indeed have an effect on the listener.

#### www.deathvomit.com

#### MARDUK - INFERNAL ETERNAL

always been known for being an incredible live band, something many Black Metal bands cannot claim, especially since many of them never play live at all. Not only do you get over an hour of super brutal audio, but at the end of disc two there's some videos from the show. Very cool, and Marduk has also been known to treat their fans well with cool little extras and limited editions, which this disc is. There were 15,000 pressed, so, while you can still get a copy pretty easily if you look, you'd better get it now. (GawdamAdam) BLOODDAWN / REGAIN



of all time in it, and I didn't even know they existed. You see, Dick from the Sub-Hum-Ans fronts this band, and they have somehow released 7 albums prior to this one without me noticing. For the Sub-Hum-Ans fan there is much to appreciate here; honest and creative PUNK ROCK the way that you know it should be, the way it was when I started listening 15 years ago, and the record that most comes to mind when listening to this one is From the Cradle to the Grave, although this one is a bit more upbeat. Dick's lyrics are still on point, as is his ultra thick Brittish accent, and there are even some reggae chords for him to sing over just like the old days. I understand that there have been some horns and such on previous releases, causing some to mistake Citizen Fish for a ska band, but there are no horns at all on Life Size. I totally recommend this CD to any interested parties out there, and I am quite certain that I am chuffed enough about it for it to end up being one of my favorites for the year. (THE IRISH)

HONEST DON'S www.honestdons.com



#### PENTAGRAM - REVIEW YOUR CHOICES

I know this hard to find gem is a couple of years old, but damn does it pulverize. Awesome Sabbath like Doom Metal!!! Not to be confused with the Death Metal bands from Chile and Turkey (sounds like some kind of new sandwich!) of the same name. Catchy riffs and some on again off again Ozzy like vocals. After the first couple of listens, the songs never leave your head. It's good to know that these guys are still around since they formed in the late 60's! If you love Doom, this is a must in your collection! (UglyGreg666) **BLACK WIDOW** 

www.blackwidow.it

#### TO DIE FOR - ALL ETERNITY

Just when we thought we had heard every type of metal, BAM! Something comes straight from left field and completely blows you over. That's exactly what To Die For did to me. Put the CD in and you hear some gothic-type keyboards, then some way heavy guitar comes in along with some deep pounding double-bass drumming. I know it doesn't sound so out of the ordinary - then the voice comes in and that's what knocks you out - it's a Cure/Depeche Mode/OMD-type of voice. Well, if any of them ever sang Metal. Man, the combination of eerie Gothic Metal riffs, and the weird deep low depressing voice absolutely work. This CD is solid from start to finish. They even toss in a cool female voice in a couple of songs. From what I hear, these guys are all over the airways and record stores in Europe. But then again, that seems to be where you have to look now for decent Metal. Anyway, this is a definite keeper. It should appeal to just about every type of metalhead. (The Terrifying NUCLEAR BLAST Metalchicken)

www.nuclearblastamerica.com

#### **DEAD MOON - TRASH & BURN**

Dead Moon is one of those Seattle bands thats been around for awhile. Kind of ignored by all the hype in the late 80's and early 90's. The have pretty cool music. It's the voice, though. I can't get over the voice. Rather

**EMPTY RECORDS** www.emptyRecords.com







Two discs - TWO FUCKING DISCS of Marduk live! It's

regain@telia.com, www.marduk.nu

#### DROPKICK MURPHY'S & THE BUSINESS - MOB MENTALITY It's a split with Dropkick and The Business. Do I

need to say anymore? NO, but I will anyway. 12 kick ass anthems with 2 of them done by McBUSINESS (dropkick and business together). This CD features two of the biggest street punk bands of all time. Lace up your doc's, tip a few, and kick something. Your Oi! Collection isn't complete without this masterpiece.

TAANG! RECORDS www.taang.com





#### EYEHATEGOD - TEN YEARS OF ABUSE (AND STILL BROKE)

I am a big fan of Eyehategod, but what's the deal with these compilation records? Are these (Ten Years..., and last years Southern Discomfort) just record contract obligations? I'm not really trying to complain too much, because this has some cool stuff, particularly a live set from somewhere in Europe, along with some demos and rehearsals, but bands should be limited to one or two "collections" every five years or so. If the price on this is like ten bucks or something, cool, but I hope people aren't having to pay 16 bucks for this. The songs are good, but we've pretty much heard em all in one form or another. Anyway, EHG won't be making any new fans with this release, but it should make the devoted pretty happy. (GawdamAdam) **CENTURY MEDIA** 

www.centurymedia.com



# WILL THE REVIE



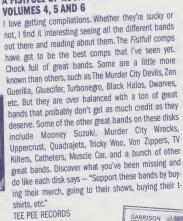
#### CADAVER INC. - DISCIPLINE

Cadaver Inc. is the vile creation of ex-Cadaver guitanst Anders Odden (or Neddo), along with ex-Dimmu Borgir drummer Czral, Aura Noir/Dodheimsgard vocalist Apollyon and bassist  $\sqcup$  Balvaz. Influences range from Celtic Frost, to Immortal (particularly the vocals) and Darkthrone, and at times the vocals almost remind me of a Psalm 69-era Al Jourgenson. The record actually features guest appearances by Darkthrone's Fenniz and ex-Emperor drummer Bard Faust. Sheer brutality, with some very intriguing arrangements and excellent playing. One of the best releases from Earache in some time. (GawdamAdam)

EARACHE www.earache.com

A FISTFULL OF ROCK 'N ROLL -

www.teepeerecords.com





#### **GARRISON - A MILE IN COLD WATER**

This band is another piece brought to us by local area (my area, that is) label Revelation Records. I respect this label because they had the good sense to sign Elliott, but I am also wary of them because they have bands like Right Brigade as well. And I'd say Garrison falls somewhere in between those two bands. Fans of Boy Sets Fire will dig this band, which can't possibly be lumped into any one category (yeah, try to label em and you'll fail). I'll throw some labels out there, though, just for good measure: post harcdcore/indie rock/rock/pop/emokids-who-want-to-get-over-their-exes-rather-than-cry-over-them...sound good? Their lyrics are heart-felt, but I have a hard time connecting with the lead singer Joseph Grillo's voice. It's a bit off-key at times, which is appealing in its own disarming way. But, musically, most of the bases are covered so to speak...they aren't too poppy, and they know how to experiment without making you want to fall asleep or bash your head into the wall. Yeah, you might even find yourself humming along. As Grillo put it, the lyrics have "a theme of escape/overcome is present throughout most the songs...focus on repeated cycles in life and being trapped within those cycles. And coming got the realization that the only way to get the keys to your freedom is to uncover and deal with the past rather than trying to avoid it." Yes, this is more well-adjusted than your typical emotional music. My favorite track is "The Dumbest Angel" because its vocal delivery is very refreshing—both lead and background screams contrasted with whispertalk (yay!) with the music reflecting the changes as well; the lyrics are thoughtful as well: "find what it takes to replace this state of dying/Restraint has no place here/Because a slogan more hollow than what you might think becomes what you put your faith in". That track alone is worth the price of the whole album. (Sioux)

> REVELATION RECORDS www.revHQ.com

#### 4 IN THA CHAMBER - EXISTENCE...

This isn't the best hardcore I have ever heard but I have to say I rather enjoyed it. I like the themes they sing about and the way the do it in an old school gritty hardcore style. Kick ass lyrics and I like the vocals done by Jawz of Life (who I think really needs a hug or a role model or something). It has that kind of rap style vocals but not done all shitty like the million other bands that just started doing that shit. Overall a good album, check it out.

DA CORE RECORDS www.geocities.com/4inthachamber



#### DARKTHRONE - A BLAZE IN THE NORTHERN SKY

Since this here magazine didn't exist when this record came out, I'm very glad that Peaceville has begun re-issuing all of their earlier releases. Darkthrone is the band that got me into early 90's Black Metal. When I first heard the masterpiece Transylvanian Hunger, I was a little creeped out. It just sounded too much like the dark image the band portrayed. And to this day I still get hairs on the back of my neck standing straight and alert whenever I sit and listen to a Darkthrone record in only my own company. A Blaze... is, along with Transylvanian Hunger and Under a Funeral Moon, a part of an unholy trio of records that defined what Norwegian Black Metal was all about. The thin production only lends to the image of some sick, brilliant, corpse-painted fiends belting out Satanic hymns in some far-off forest, hoping to bring themselves closer to the warmth of the Devil himself. I bow to the dark ones. (GawdamAdam) PEACEVILLE

www.peaceville.com

#### FIREBIRD - FIREBIRD

Firebird is the project of Bill Steer (ex-Napalm Death, ex-Carcass, ex-Blackstar), Leo Smee (Cathedral) and Ludwig Witt (Spiritual Beggars). Another exceptional release from The Music Cartel, Firebird's debut rocks like a mother fucker! Anyone who loves 70's hard rock, and the current Stoner Rock movement, will shit bricks over this disc. There's even a little Maiden in here, at least on "Bollard," which reminds me a lot of Innocent Exile. Bill Steer's voice is smooth and mellow, and his ability to pump out one kick ass riff after another is hard to equal. "Stranger to Himself" is my favorite track here, harking back to Sabbath's "Paranoid" and the mighty Zep's "Rock and Roll." Anything that has these three incredibly talented musicians could only be at the very least incredible. I hope this isn't just a one-off thing, but I could see myself listening to this one record for years to come. (GawdamAdam)

THE MUSIC CARTEL www.music-cartel.com

#### MARK D - THE SILENT TREATMENT

Mark D is the former bassist for the Melvins, as well as the guy who started Alchemy records many years ago (I was just listening to my Peace Through Alchemy comp the other day). He's doing his own thing now, and it's pretty strange. The first few songs fit in perfectly with the current Stoner Rock sound, and then it gets a bit more psychedelic, sometimes sounding like the soundtrack to a Jess Franco film. By the time you get to the records best track, "Gatou D'Amour," you've gone through too many bizarre styles to count. The record may be a little disjointed, but it's an enjoyable listen overall.

TEF PEE

www.teepeerecords.com



#### ROTTING CHRIST - KHRONOS

A lot of people considered the last couple of Rotting Christ records to be pretty bad, even occasionally throwing the "sell-out" tag out there. Well, the last two records weren't really that great, but they were far from tame. I mean, it's not like they were a Load or Diabolis in Musica, right? Not only did the band suffer at the hands of many long-time fans, but even certain US senators got in on the game, calling Rotting Christ a "homosexual band", that promoted Satanism and homosexuality. Yeah, I know, it was pretty stupid. Well, it's not like people who buy Death Metal records give two fucks what some dumb ass politician has to say, but it's still pretty outrageous. Well, for those who bitched about the last two records, I hope you'll open your minds a bit and give Khronos a listen, because this album is fucking brutal, even harking back to the band's more Black Metal days on Unisound. The thing that has always made Rotting Christ stick in my head is the vocal style of guitanist/vocalist Sakis, who also produced Khronos, with help in the mixing department by none other than Peter Tagtren. Even on their less favorable records, Rotting Christ has always shown a certain amount of originality that escapes many Death and Black Metal bands. They never sounded like Darkthrone, and they never sounded like Morbid Angel. They've always had the Rotting Christ sound. The older fans should at least give them a listen for that. (GawdamAdam) **CENTURY MEDIA** 

www.centurymedia.com

#### **DREADNAUGHT - DOWN TO ZERO**

For some reason I thought this album would be much doomier than it is. I guess the name kinda gives it that feel. What Down to Zero actually sounds like is more of a cross between Tool and some of the newer, non-rap metal bands you hear on the radio. In fact, this could easily fall into heavy rotation on any rock radio station. With the more Tool-like tracks, I find this band incredibly interesting, even though they didn't live up to the image I had of them. Some of the stuff gets a little bit too radio friendly, but overall it's worth a listen. (GawdamAdam)

THE MUSIC CARTEL www.themusiccartel.com



### WS EVER STOP?

#### DROWNING MAN - ROCK AND ROLL KILLING MACHINE

For once a title holds true, I truly feel that if you turn your back on this cd even for a second you may loose you life. This cd hits you like a sack full of doorknobs. Drowning Man has a style so unique that it is hard to define it but One King Down similarities did pop into my head. This cd features tracks that are complete mayhem that nicely transfer to ballad like segments. I really enjoy this style of music when it is done as well as Drowning Man. This is definitely a must if you want to be the cool kid on the block. Don't be a square and definitely pick up this album, for the love of all that is holy and good in this world. You won't be disappointed. REVELATION RECORDS

www.revelationrecords.com



#### DISMEMBER - HATE CAMPAIGN

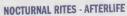
Does anyone remember these guys? They were around in the late eighties. I must admit, I don't remember what they sounded like, but if it was anything like Hate Campaign, then it fucking rocks. The new CD from these thrashers picks you up, bashes you against the walls, throws you over the crowd, stomps on you and totally annihilates your eardrums, and leaves you begging for more. This has to be one of the most solid Death Metal CDs to come along in years. There are no low points here. Once you're up, prepare to stay up until the very end. Oh yeah, and like every other metal band Sharlee D'Angelo (Mercyful Fate, Sinergy, Witchery, ArchEnemy, etc...) is a part-time member. So take a hammer, bash every piggy bank in sight, and go get Hate Campaign. (The Terrifying Metalchicken)

NUCLEAR BLAST

www.nuclearblastamerica.com

#### **DYNAMITE BOY - SOMEWHERE IN AMERICA**

I don't want to slag these guys too hard and simply dismiss them as a Blink 182 wannabe, but that is certainly the vibe that is put out here, from the music to the colorful Digipak in which it resides. I do enjoy some of the songs, but some of them are just way to happy for my liking ("Lullaby" and the untitled bonus track especially) and therefore I am forced to lump this band in with the pop-punk crowd. If that is your thing, and Blink 182 is your favorite band, you won't go wrong by picking this up, but I think if Dynamite Boy sticks it out, that they might have a good album's worth of material in them, but they need to decide if they are really punk or if they are trying to cash in. (THE IRISH)



A band is always evolving and maturing. The only problem is that usually means they're headed down the where-are-they-now road. Thank goodness, this is not the case for Nocturnal Rites. They have come a long way, and the results are fucking fantastic. NR is poised to take over as the new force in Power Metal. The opening title track gets your head banging and the rest of the CD keeps it going. NR for the most part has lost the King Arthur shtick and just concentrated on completely rocking our world. The cover art is a little Blind Guardian-ish, but other than that, there are no flaws. Buy it, you'll love it. (The Terrifying Metalchicken)

CENTURY MEDIA www.centurymedia.com



FEARLESS RECORDS

www.fearlessrecords.com

#### **FALL SILENT - SIX YEARS IN THE DESERT**

Hailing from "the biggest little city in the world" and place of my birth a.k.a. Reno, NV. This band is nothing but kick ass metal based hardcore. Six Years... features 17 nonstop throat stopping tracks that even include a cover of the Sesame Street theme song. These guys don't fuck around with a unique style that is a cross between Buried Alive and Warzone. Revelation records have once again gotten an incredible band that are pushing the limits of hardcore.

REVELATION RECORDS www.fallsilent.com





#### CHRIST ON PARADE - INSANITY IS A SANE REACTION

This is a collection of stuff, including an album, a couple of 7 inchers, and a demo (or two). Pretty good DK meets early Neurosis type punk rock. Anarcho-punk really isn't too much my thing anymore, as I've grown up and have a job and everything, but it served its purpose for me for a while. The 31 tracks here take up the entire possible length of the cd, so if this kind of stuff is your cup o' tea (or piss), you should wet yourself. (GawdamAdam) FOAD/DOGDAY RECORDS

www.dogdayrecords.com



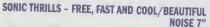
#### MATER TENEBRAE - NOCROCTURNA DEMONIACA

It's good to hear Black Metal bands that just stick to the old sound, like those generated by bands like Darkthrone, Mayhem and Gorgoroth. Mater Tenebra tend to remind me of early Gorgoroth. Nothing too different, but a good bit of true Black Metal art. One complaint, printing dark blue lettering on a black background makes it very hard to read. (GawdamAdam) NORTHERN DARKNESS



#### GRAVELAND - CREED OF IRON

Graveland is a band that continues to achieve greater and greater things with each release. Probably the most original Black Metal band in existence, Graveland have always been at the brunt of controversy thanks to their questionable philosophies. But when you take away the concerns of political-correctness, you might just realize that there's something brilliant going on here. Creed of Iron does what I did not think Graveland main man Robert Darken could ever do - it tops even 1999's masterpiece, Immortal Pride. Going well beyond the limitations of basement quality, corpse-painted Black Metal clichés, Creed of Iron gives you the feeling that you've somehow been transported back in time, before Christianity ruined the lives of millions and took over the ancient Pagan lands. Darken's melding of ancient folk battle hymns and melancholic, razor-like guitars is unsurpassed, although the style has been attempted by many. The record only credits Darken, but I assume that usual Graveland drummer Capricomus played on this record, as his drumming style, although immensely improved, is unmistakable. Other than the brilliant nature of this record, another thing you have to hand to Darken is that he truly believes in what he writes. It may not be pretty, and it may not be something you can buy at the mall, but it's real, at least for the man who is writing it. (GawdamAdam)



Here we have what sounds like Tempe, Arizona's answer to The Hellacopters. Straight-up, no nonsense Rock and Roll. Only two songs, so hopefully it's just a taster before a full-length. Very impressive debut (I think it's their debut). (GawdamAdam)

TRUXTON RECORDS sonicthrills@webty.net



#### **FUEL - MONUMENTS TO EXCESS**

Okay, first off, let me assure you that this is NOT the crap-filled, Matchbox 20 look-alike, commercial shitfest band Fuel that graces your MTV. This is the now defunct west coast punk band that unfortunately never really reached too many people. Lemme reminisce a little bit. It's sometime in 1990. I'm still a sophomore in high school, and just really starting to embrace the Tucson punk scene. One day while rummaging through Toxic Ranch Records, I come upon a flyer for a show at the Dodajk Internation, a tiny little art studio that used to showcase tons of great punk and hardcore bands, and now has been re-born as Solar Culture. Fugazi, and a couple bands I've never heard of - Monsula and Fuel. Okay, I'm not the biggest Fugazi fan at the time, since In On the Killtaker hadn't been released yet, but I figure, what the hell, I'll check it out. So here I am at the show, it's past 9, and no bands have played yet. Finally, Monsula comes on and greatly impresses me with a set of tight emo-core. Okay, now it's almost an hour after Monsula leave the stage, and now comes Fuel. Not knowing at all what to expect, I'm automatically pulled in from the get go. This was one helluva fuckin band! Somewhat Fugazi-laced emo-core, with thought provoking lyrics, and tons of true emotion pouring out of every band member. After Fuel finishes up, it's almost midnight, which is the time my mom is coming to pick me up, so I figure it's time to go. So I'll miss Fugazi, so what, I got to discover two great new bands. Luckily, there was some stuff for sale, so I pick up a cheaply made Fuel cassette and a now legendary 7" comp titled If You Can See Through It, It Ain't Coffee, a record that showcased four Berkeley punk bands, including Fuel and Monsula. Man, this intro is really fucking long. Okay, let's skip forward...

So a few years, actually, ten of 'em, go by, and I've all but forgotten about Fuel, not even really remembering what they sound like. So I'm sifting through the racks at Zia Records (name-dropping is not a practice I respect) and I come across Monuments to Excess, and I ask myself if it could be true, finally after all these years, and after some bunch of dildos stole their name, the real Fuel finally has a disc out. Yep, it's them! Monuments is a collection of everything Fuel recorded and released, including the track "The Name Is..." from the Coffee 7". This was a great band, and anyone who is into the whole Fugazi type sound should wet his or her pants over this one. One thing I did realize though, after re-discovering this band after almost a decade, is that not un-like their DC cohorts, some of Fuel's lyrics are a bit too PC and preachy for me. When I was 15 I couldn't get enough of this stuff, but now that I'm a card-carrying member of the real world, this stuff is kinda passé. But that's okay. At least these guys truly believed what they were talking about. I regret that I never got the chance to see Fuel live again. Their set still remains one of the most energetic and truly emotional shows I've ever seen, and it will stick in my mind until my little green friend robs me of all my brain cells. I have to thank Broken Rekids for putting this disc out, and for letting me kind of re-live a part of my youth. Some bands can have that kind of a profound effect on a young lad. A monument to a great band, and a great passage in time. Right on. (GawdamAdam) **BROKEN REKIDS** 

www.brokenrekids.com

# AND IF THAT WAS'NT ENUFF RE



A funny thing happened. I had been looking for a copy of More Beer on CD for quite a while, and assumed that it was out of print. So one day while visiting the home of fellow Dirt Cult member Ronnie, I came across his copy, and he was gracious enough to let me have it (you're such a sweetie, Ronnie). So a week later I'm looking around at Zia and spot four brand new copies. Yes, finally someone (that someone being House of Records, Fear's current home) decided to re-issue this classic album with two bonus tracks from the first Fear single. Not as blatantly brilliant as their debut The Record, but still a great album that boasts some of Fear's most memorable tracks, including the drunken title track, the balls-out hardcore of "Responsibility," and the sing-a-long classic "Hey!" The bonus tracks are "I Love Living in the City" and "Now You're Dead," which have only been available on bootlegs for the past twenty years or so, but originally papered on Fear's first single. (GawdamAdam) HALL OF RECORDS www.hormusic.com

#### ANTI-FLAG - UNDERGROUND NETWORK

I was pretty happy when I thought the cd was gonna be about my friends import car club, but it wasn't. Bastards! This cd isn't as high pitched and whiney as before but it also isn't as good as previous releases. I like a lot of a-f political points of view, but don't really agree with the methods they use to get them across. I am also not a big fan of bands preaching to an audience full of 13 year olds. Same old Anti-Flag, pretty cool vocals and catchy music. I don't think that this band is all they are cracked up to be. I don't like the mentality influencing kids into thinking they have to have a died Mohawk, lots of pins, and dirty tom clothes to be punk rock

FAT WRECK CHORDS www.anti-flag.com

Excellent brutal, Satanic Black/Death Metal. From Louisiana?! I guess it's true. I wouldn't

expect something like this to come out of somewhere like that, but then again, the US

Black Metal scene is constantly growing and growing. Here's another band to add to the

list, although you shouldn't let them get lost in the pile, as this is a damn fine record.



#### **ORANGE GOBLIN - THE BIG BLACK**

Along with Electric Wizard, Sloth and Cathedral, Orange Goblin is one of England's finest Doom/Stoner Rock offerings. Actually, Orange Goblin tend to be on the more rockin' side of the fence than the doomier sounds of the afore mentioned bands, but they can easily keep company. The doom side does tend to creep in considerably towards the end of the disc. The Big Black rocks form beginning to end, taking obvious cues from Sabbath, Cathedral and even a little Zeppelin. Much more upbeat tempos than a lot of doomier bands, possibly suggesting a bit of a punk influence as well. The lyrics on The Big Black seem to deal with some rather outter space ideas, but maybe they're just the result of too much dope smoking. At the end of the disc there's an answering machine message from vocalist Ben Ward, suggesting that alcohol also plays a part in the band's routine. (GawdamAdam)

THE MUSIC CARTEL/RISE ABOVE www.music-cartel.com , www.riseabove.co.uk



#### LARGACTYL RECORDS http://bloodshed.empyrenet.com

(GawdamAdam)

**BELFEGOR - THE KINGDOM OF GLACIAL PALACES** Belfegor represent one more fragment of the talent that has been expoloding out of Poland recently. Unlike many other countries or regions, the metal that comes from Poland doesn't have a recognizable thread, as far as a common sound or style goes, but that's cool with me, because that just means that all the bands are free to play whatever they want without getting criticisms like "they don't sound Polish enough" or "they have abandoned the Polish sound", you know what I mean? In much the same way that Marduk's Panzer Division Marduk is one continous blast beat, the same can be said for this release, which on one hand leaves them wide open for criticism, but in my opinion the only people who criticize bands for using blast beats and speed picking are those who, quite frankly, can't. Won't hear that coming out of my mouth, though, because I think that 12 songs of blasting fury is quite an accomplishment. If you think that playing at top speed can't create a cold, shrill atmosphere, listen to this CD and Ulver's "Nattens Madrigal" and stand corrected, you slag. (THE IRISH)

WWIII RECORDS

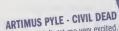


#### MUSIC FROM THE MOTION PIC-TURE BRIDGET JONE'S DIARY

Dammit. This is the problem with major labels. They send me this crap. And it really pisses me off. It's blatantly obvious that they did not even peel back the first page of our zine from where they found it. If they would of, they would have known to not send us this bullshit. So there fuckers.







I read the press release on this cd and it didn't get me very excited. It was basically telling me that I wasn't getting ready to listen to music but rather noise. Low and behold that is exactly what this cd is, noise and lots of it. It has it's metal/punk/hardcore influences I guess, but mainly just noise. It does get pretty dam intense at some points, and if you are into that noise metal stuff you will probably PRANK RECORDS really enjoy this cd.

#### CRYPTOPSY - NONE SO VILE/AND THEN YOU'LL BEG

Canada's Cryptopsy have risen to the upper levels of North America's Death Metal elite, in a relatively short amount of time. Their second release, None So Vile, was originally released on Wrong Again Records back in 1995, and was highly sought after once everyone got wind of the band thanks to their Century Media debut Whisper Supremacy. Last year, Holland's Displeased Records finally re-issued the record, and now Century Media has released it domestically with some improved artwork, but thankfully the original cover depicting Jesus' severed head on a plate remains. To put in simply, this is Cryptopsy's finest hour, thanks in large part to the incredible vocal stylings of the now absent Lord Worm. "Slit Your Guts" remains my favorite Cryptopsy song, and features some rather insane guitar licks. The main difference between None So Vile and the band's latest offering, And Then You'll Beg is the vocals. The music is still as brutal as ever, and will leave you wondering what the fuck just hit you, but again, the vocals are it's only real hindrance. Unfortunately, it's a pretty big hindrance. Thoughts of Napalm Death (another band whose first two records were by far their best)-like barking come to mind, which has always tapped my very last nerve. The best song on here is "Shroud," again thanks to some crazy guitar riffs. Cryptopsy is an incredibly talented band, but I fear they have run into a wall of stagnation that's going to be hard to get around. When their first two records came out, they were easily one of the most brutal and original bands in the Death Metal scene, but these days they run the very real risk of just being another body in the graveyard of growls, start-stop riffing and gory imagery that many bands of the like tend to sink into. (GawdamAdam)

CENTURY MEDIA www.centurymedia.com



As soon as this disc spun up, I felt the groove. Goddamn these guys rule. Comprised of Monster Magnet's guitarist, Ed Mundell, bassist Chris Kosnick from Godspeed/Daisycutter/Slaprocket and a drummer they found outta nowhere, Keith Ackerman. Talkin' 'bout the drummer....John Bonham comes to mind. He pounds the skins with that much muscle. The rest of the music that wraps around these drums has the heavy 70s influence from the likes of Deep Purple and Sabbath. So, light a candle, throw the disc on and enjoy the heavy bluesy laced rock phenomenon known as Atomic Bitchwax.

TEE PEE RECORDS www.teepeerecords.com













www.thorprecords.com



# HERE'S SOME MORE....

**GUIDED BY VOICES** CHASING HEATHER CRAZY/ON WITH THE SHOW

Thank goodness for Robert Pollard. Even if I couldn't find anything else to review, the never-ending song machine that is Pollard will see to it that I at least have one Guided by Voices-related record to review for every issue. Chasing Heather Crazy is the first single from GbV's latest masterpiece Isolation Drills, and the b-side, "On With the Show" is a nice little rocker that didn't make the cut for the album. Both songs are great, nothing shocking there, and the fact that it's on cool blue vinyl is, well, cool. The cover shows the band in a wall to wall room of records - I'm just wondering if this is a record store or Pollard's basement? Cheers, friends, another winner! (GawdamAdam) TVT

www.tvtrecords.com, www.gbv.com

FOG - THROUGH THE EYES OF NIGHT...

Well, now I can say that I have finally heard some good American black metal. Fog prove their point and more with this release, blazing through 7 songs of winged torment, uh, I mean tormenting abyssic hymns, uh I mean triumphant frozen war cries - man, I've been listening to this stuff too much (not really that, just reading through too many cheesy press releases with an over-abundance of pompous claims and wild "metal" adjectives). This band conjure up some creative keyboard usage, acoustic passages, even a few leads and riffing that will prove to give many a listener frostbite. The most favorable thing about them though, is that they have no fear regarding the use of melody, -and- you can actually HEAR THE BASS!!! (THE IRISH)

> WWIII RECORDS www.ww3music.com



II O O

No one has been waiting for the new H2O album more than I have and after hearing the sampler they passed out last tour I was very stoked. When I got the copy of the whole album I was expecting something different and that is exactly what this album is. The first few times H20 - G0 listened to "GO" I was pissed off and was wondering what the hell happened to my favorite band, but then I pulled my head out of my ass and realized all though this CD is a little slower and higher pitched than their previous releases it is a damn fine album. Make sure you listen all the way through and hear the cover of Madonna's "Like a Prayer." DMS represent!



www.h2ogo.com

#### **USELESS ID - BAD STORY, HAPPY ENDING**

it away, it is sappy, whining about girls poo poo. Can anyone even tell any of these bands apart. I don't mind emo, but I hate whiney bitch music, but then again they have a band and get to tour the country and play music so I guess some of you out there like this stuff.

KUNG FU RECORDS www.uselessid.com





#### SOMEONE ELSE'S PROBLEM - EVERYTHING JUST NEEDS TO STOP

This band hailing from my former stomping grounds of Albuquerque, NM is unfortunately no longer together. Inspirational youth core based on influences such as the Gorilla Biscuits. Some good hardcore from a band that could have been a contender. ONE INCH PUNCH RECORDS

I must admit that whenever I get a CDR in the mail I am a little pessimistic about what I am going to hear, but I have to say I was very very stoked when I heard this demo. These guys are kick ass, straight up punk rock. Raw and aggressive with surprisingly good production. I know too many bands get compared to Rancid, but it does remind me of some early Rancid-esque punk rock, none of that funk type stuff. The only thing that sucks about this demo, is that it is only 3 songs. Definitely keep your eyes out for a full length from these mother fuckers! **BUCK FIDDY RECORDS** 



#### **BUENO - NOTHING NEW FOR TRASH LIKE YOU EP**

4 new songs (plus 2 bonus tracks when you play it on your computer) from these upstarts, and they are quite "bueno" indeed. This band is not afraid to be creative, but they keep it all in the context of what we all love about punk rawk. At last year's Warped Tour show that I attended, they were the band that I wasn't planning to like, but after seeing them, did anyway. If these guys stick it out they will surely continue to pen interesting songs that are well-written and well played, just like the songs on this release. Do yourself a favor and check it out. (THE IRISH)

**VOLCOM ENTERTAINMENT** www.volcomentertainment.com

#### THE DICKIES - ALL THIS AND PUP-

PET STEW These pioneers of pop punk have to be pushing the 50 year old mark. I am not a huge fan of pop punk, but I have nothing but respect for the Dickies and can even enjoy them in small doses. High pitched, poppy, and quick music is what you get with this album. The one thing I really don't like about this album are the sirens at the beginning of "My Pop the cop" cause I listen to it while driving and ALWAYS think that I am getting pulled over and it makes







#### TWO MAN ADVANTAGE -**DON'T LABEL US**

Punk rock, hockey, and beer, someone tell me how the hell you can beat that combo? Simple, you can't! This CD is just like going to a hockey game. Fast and furious with energy that will make your balls tingle. This CD has songs such as "Zamboni Driving Maniac" "Pass the Puck" and "Let's Drink." This CD will hit you like a Scott Steven's check into the boards. GO DEVILS!!!!

GO KART RECORDS www.gokartrecords.com

#### THE BRUISERS - BETTER DAYS

This is a bunch of song that are being rereleased. It kicks ass just like every other Bruisers album. Street rock at it's finest. For anyone who has been living in a cave, the bruisers feature the likes of the current dropkick murphy's singer Al Barr who looks just like Adam Blake from H20 in one of the pictures. This CD is more kick ass bruisers material and your doc's will be lonely without it.

> TAANG RECORDS www.taang.com

#### **BIG, BIG FURNACE** -SOUNDTRACK TO A MIDWESTERN WINTER

If you are a happy sort of Saul Goodman type, than you will dig this band and this CD, but if you have no clue what the hell I'm talking about, you might still like it anyway. They play guitar in ways that I can't, playing mostly clean chords and making them sound like orchestral scores. Some of the song titles that intrigued me to Inspect the lyrics were "Cheer Up Emo Boy" (which includes the line "without you I'm all that I hate to be, sounding like Morrissey") and "I'm a Bad Stalker" I would have hated this CD a few years ago, but good music can not be denied. It's not quite emo, but not quite poppy alternative either. (THE IRISH)

CRUSTACEAN RECORDS www.crustaceanrecords.com



#### BENDER - JEHOVAH'S HITLIST

Hailing from Milwaukee I expected to hear another typical white trash metal band but I was pleasantly surprised by Bender. I have a very short attention span and CD's either have to haul ass or be really good to keep my attention. Bender doesn't haul ass but I have to say that it is a really good piece of music. TVT RECORDS

www.tvtrecords.com

#### VISION OF DISORDER - FROM BLISS TO DEVASTATION

Thanks to Jason @ TVT for being so helpful. I was stoked when I got the new VOD album and that excitement lasted all of about 10 minutes. What the hell happened to these guys? I will admit that the production is damn good on this album, but where the hell is the rock? They pretend like they are going to rock and I get all excited and then, dammit, nothing happens. I think they got a little to carried away with the production and forgot about the hardcore. It would be a really good Alice in Chains album, it's just not the VOD I have grown to love. But you know what, get off your ass have a listen and decide for yourself JERKS!

TVT RECORDS www.tvtrecords.com

Hey, you know what does-

n't mix together? Stoner

rock riffs and a drum

machine, that's what. You

know what else? Bad

vocals with ANY form of

music don't work either.

and there are some real

bad ones on this demo,

like worse than Beherit,

Nice cover artwork too - if

you like pictures of mon-

sters drawn by 4th

graders. There are some

cool riffs on here, but the

overall sound mix is bad

and the songs them-

selves just suck. (THE

morbid623@aol.com

IRISH)

#### **ANCHOR - SHIP WRECKED LIFE EP**

free, so I can't complain too much. If you want it, then I'll give it to you. (Sioux)

"I'll live every day of my life in spite of you!" is just one of many great lines from this debut disc from Anchor. This is 7 songs of east coast fury from current members of xDisciplex, Shockwave, and Dodgin' Bullets. The band successfully bridge old and new styles of hardcore, and the end result is fantastic - high energy and catchy choruses! Aside from the tunes, "Ship Wrecked Life" features great artwork, which is styled after old-school sailor tatoos over a very colorful (mostly yellows and oranges) background. It's innovative and looks great. Highly recommended. (THE IRISH)



FACEDOWN RECORDS www.facedownrecords.com

#### **GREYSTAR - THE** DAWN (DEMO)



songs clock in at under 2 minutes and, with eighteen tracks total, the whole album is 23:31 long), and as DIY as you can get. The guy who put it all together put all the songs on tape first, then put the tape on CD-R, so this isn't as high quality as a studio recording. Ok, it's far from being even close to professional, but it's fun—so, who cares? If you like a bit of abuse, dirty humor, misspelled liner notes, and the novelty of listening to something real...here it is. Most of the bands sound pretty similar, but it's over before you can even groan. I think the last track by Your Mother called "Touchy-Feely" is the best-now that might be because it signified the end of the album. Alright, I am gonna cut through the shite (yes, Trainspotting lingo!)—I didn't like this album. But, I got it for

Tired of well-produced, slick music prettily packaged in bubblegum pop? Then this com-V/A - FALL ASLEEP TO THIS pilation is for you! Each track sounds like it came straight from (insert any obscure punk rock band's name here)'s garage-recorded demo. It's raw, fast (translation: most of the

I like this alot, and you might as well if tech death is your thing. Warp Zone is certainly not easy listening, but because of the level of technicality it engages every bit of your hearing as you try to understand exactly what is happening. Martyr (pronounced "mar-tear" if your from Quebec) are flying the flag of great Canadian metal proudly with this, their 2nd release, and seem to be quite interested in carrying on the tradition of highly innovative and technical music akin to fellow country men Obliveon, Gorguts, and Sacrifice. Every instrument is played with a high level of skill and precision (it is SO nice to hear slick bass lines once every few years!), but despite the degree of difficulty of the music, Martyr have written nine very listenable songs. It is heavy enough to pass for death metal, but it retains that thrash sound that absolutely no one is doing right now, and it's musical enough to gain tremendous respect from the progressive metal crowd. As added incentive for your hard-earned \$\$\$, this disc contains three video segments and an impressive screen saver. (THE IRISH)

MARTYR - WARP ZONE

WARFARE RECORDS www.warfarerecords.com

# **POWERHOUSE - WHAT LIES AHEAD**

Powerhouse, who hail from Oaktown, play a fairly simplistic, but nonetheless powerful style of hardcore. The simplicity extends to the cover art as well - it looks as though someone spent 5 minutes throwing it together in Adobe Photoshop. That all said though, it's hard for me to knock a band, however simple their music may be, that plays with conviction. Their songs are anthems of power, pride, and strength, so if that is your bag, then by all means snag yourself a copy. According to their bio, they are more or less responsible for bringing hxc back to the Bay Area, and have opened an all ages club called The Bombshelter, so RESURRECTION A.D. RECORDS that's cool. (THE IRISH)

SMART ASS RECORDS

www.resurrection-ad.com



#### **VEHEMENCE - THE THOUGHTS FROM WHICH I HIDE**

Phoenix, Arizona's Vehemence is a relatively new name in the underground death metal circles. The band play catchy, brutal death with precision, and although their music is of good quality, it's nothing new, really. Having said that, I don't mean to take anything away from them, because in my opinion there is always room for one more death metal band, as long as they are talented. On the other hand, the lyrics are murderous and vile, clichéd and overused by many other bands in the genre who give off the appearance of being evil but are actually nice people in real life. To further this "appearance of evil" is all the dismembered and otherwise tortured females that adorn the cover art, and it is things like this that plague the scene more so than musical redundancy. Great music, bad taste.

http://members.xoom.com/devour138/

#### CADAVER INC. - DISCIPLINE

From the band with the extremely witty website that offers a murder clean-up service with the Norwegian Parlaiment for a contact address comes a slab of ultra-brutal black/death, that is memorable from the first listen on. Formed by original Cadaver guitarist Anders Odden (also of Apoptygma Berserk), and rounded out by bassist LJ Balvaz (ex-Hydrhydr), (ex-Dimmu Borgir), and vocalist Apollyon (Aura Noir, Dodheimsgard) this band create cold, dark atmospheres while touching on thrash elements as well, and I must say that it is a refreshing and invigorating listen. The production leaves the music raw, and the whole thing brings Ulver's Nattens Madrigal to mind, although it's not quite -that- fast (but what is?) Satanic imagery is totally absent (a well overdue change in this genre), leaving room for real topics such as the human mind. Along with Zyklon and Extol, this is THE next important Norwegian band. (THE IRISH)

FARACHE RECORDS www.earache.com

#### **BURNOUT - THUNDERTITS**

Full on, heavy-as-fuck stoner rock. A fine specimen of no bullshit rock and fucking roll. The only bad things here are a couple of song titles, and their corresponding lyrics. Thundertits? Gas, Grass or Ass? Okay, maybe a bit goofy, and a little hard to listen to with a straight face, but otherwise, this is a kick ass record, and I hope to see these fellows go somewhere. (GawdamAdam) www.burnout666.freeservers.com



#### AMORPHIS - AM UNIVERSUM

With Am Universum, Amorphis continue to leave the past behind and continue on their journey to the center of the progressive rock and Pink Floyd universe. I am one of those who likes their earlier stuff (The Karelean Isthsmus will never be topped - sorry!) far better than their new efforts, but they are still my favorite band from Finland (where they have found a tremendous amount of success, by the way), and they are still dark, and I have not thought of abandoning them once through their creative and confusing career. The lead-off track "Alone" is heavy, it features the coolest descending keyboard run ever and gains alot of momentum when Pasi Koskonen shouts "stand up!" just before the chorus. Overall, this CD is a good listen; it contains intriguing lyrics and undeniably catchy material, but it just doesn't have the kick in the ass of Elegy and earlier material, and the saxophone takes some getting used to for sure. Sadly, there is not one death growl on here either - I mean at least their previous album Tuonela had one song "Greed" with death vox all the way through. (THE IRISH)



RELAPSE RECORDS www.relapse.com



of menacing This is their first the Point/Cast in Stone/Tom in on no and ove it, love it. Nine new track wreck everything up release with only Aaron of Inflicted Death Sentence inclusion where before Point of Recognition fwo 3 way split metalcore. the

is lost

very song on this CD is a heavy The title track is sure to of their releases so capturing the band's The kings of the west do it again with a quick ssault to your grill of 2 minute songs. Snatch up a copy for yourself and go directly to "No One Gets Out Alive" to see for next classic in the Renew does the are where oţ absolutely funy live setting. S settings, they of any Refresh, the ourself ergy. of

ground by going into the riff from Metallica's ass kick but then trounce but still I must spit on for an Don't mock be for Now, nockery.

www.facedownrecords.com

#### HE REVIEWS...



Um, this is really interesting. Really interesting. I can't even begin to describe it, so I am going to use this quote from Ivan's website to describe what he sounds like: "Sweetly serenaded lullabies, tongue-twisting raps, wall-of-sound rock, human beatbox and accapella sound effects, deft turntablism, exquisite string arrangements... all presented with Ivan's truly unique voice, delivery, and undeniable melodic sensibility". Indeed. This guy is seriously eclectic. At first I was afraid to even touch his album because of its wacky cover (it looks like some bad trip to the 80's—check it out at www.ivanklipstein.com), but now I am glad I gathered the courage to listen to it. He uses violins, saxophones, trumpets, electric/acoustic guitars, an organ, the tambourine, fuzz bass, a drum kit, a cello, a viola, a toy piano, a Wurlitzer and a woodlock (I have no clue what these two instruments are), turntables, human beatbox noises and rapping, scratches, a triangle, shakers, recorded samples (from an answering machine to Spanish radio), and a feedback-loop tapedeck. This is not a solo project—he has people that back him up and help him play all these instruments, although I wonder how he manages a live show. He must have schizophrenia because each song is so unique on its own, thus his music could appeal to anyone because of this diversity. I really respect the fact that he experiments and shows such creativity and seems to be so DIY. But, I think his creativity needs more of a focus—I found his music to be entertaining, but I couldn't connect; and the album is way lengthy at sixty seven minutes. He needs to find that fine line between chaos and predictability, but this is a good start. I dare you to listen. (Sioux)

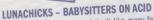
CRUSTACEAN RECORDS www.crustaceanrecords.com





TAANG! RECORDS www.taang.com





The Lunachicks are one reason I don't like many female musicians. Although not as crappy as The Donnas, they still rely on shock value and "Look, we're an all-girl band!" as excuses for putting out bad quality music. The song subjects (Jan Brady, babysitting, and having sex with other species) and their lyrics might be funny on the first listen because of their initial novelty, but it gets old really fast. They fail to combine both lyrical ingenuity and musical prowess like other grrl bands such as L7, Bratmobile, and Bikini Kill. Even Sleater-Kinney is better than this. This is just a pathetic marketing ploy...just because you are female doesn't mean you should automatically be forgiven for putting out crap and expect it to sell because you have a vagina. Go learn how to actually write good songs, please. If anyone wants this album, fish it out of the garbage can in my backyard. (Sioux)

GO KART RECORDS www.gokartrecords.com





#### MYSTIC KREWE OF CLEARLIGHT - S/T

Talk about an album that will stand the test of time. The MKOC have succeeded in recording a record that takes everything good about rock and mish-mashed into one big steaming bowl of gumbo. But was there really any doubt that this band would deliver the goods? With lommi heir-apparent Jimmy Bower slinging out the riffs, Big Ross on the keys and Joey LaCaze on drums, it would be impossible for this to be a mediocre platter. Imagine Deep Purple's Machine Head, Black Sabbath's self-titled record and Skynyrd's Nuthin' Fancy melting into one album and you have a good idea where this bayou outfit is coming from. Heavy enough to appease metal fans, while accessible enough to wow the classic rock crowd. (PSYCHONAUGHT) TEE PEE RECORDS

www.teepeerecords.com



#### LESS - ...AND I'LL SEE YOU NEVER WORK AGAIN" TAUNTED FLORENCE

This music is a bit hard to desribe, although it is in the rock/alt vein, it's very bass heavy and somhow accomplishes a similar vibe to that of P.A.I.N.. I get the impression also that these Brits are very anti-authority, anti-God and anti-marraige, and that they like their weed. The best moments on here is when they get into using reggae chords and some trippy sampling. (THE IRISH) IRON MAN RECORDS

www.ironmanrecords.co.uk

#### THE WORTHLESS - SLOW CITY

The San Diego scene has Taang Records to thank for diluting the pop punk saturated-ness of the area ever since you-know-who hit it big. Anyway, The Worthless is a young upstart on this strong label that boasts such brawn as The Adicts, Anti-Heros, The Business, Cocksparrer...well, the list goes on and on down the alphabet. This band's claim is that "If The Ramones were born in Southern California Instead of NYC, they would look and sound like The Worthless". I think that is a gross over-exaggeration. First of all, they look nothing like the Ramones—no matching leather jackets or black hair from what I saw. Musically, they do sound as if they have been Ramones-influenced but they are nowhere near that caliber. "Mission Blvd" is probably the closest to achieving the Ramones sound. The lead singer has a bratty punk voice, though, unlike Joey Ramones' versatile voice that ranged from crooning to shouting to a trademark classic punk fast delivery. Musically, they are decent and sound a bit like Screeching Weasel and Officer Negative. Another way they differ from The Ramones is they have inane lyrics. I feel stupider after having listened to this album. It might be o.k. if they were having fun with it, but they just come off as sounding bitter. No fun at all. I had to stop after ten tracks. If you're adventurous and can stand their abusive language, go for it, but I recommend taking a look at the other bands on this label first. (Sioux) TAANG! RECORDS

www.taang.com



Having never been familiar with Canada's Sons Of Otis, I didn't really expect much when I popped this disc in my well-used CD player but Spacejumbofudge was a real surprise to this jaded sludge fan. I have to admit the album title threw me off a bit but inside this seven track affair I've discovered a hazy, psychedelic, and distorted sludge-fest that leaves you in an almost daze-like state. Balancing out the trippy atmosphere is a bludgeoning low-end battery that pounds along with a solid thickness. Heavy effects are used on the vocals to make for an even spacier trip through blackened aural molasses. As a matter of fact, one thing that could have made Spacejumbofudge [I still have to giggle a little at that title] a slightly better listen was if the vocals had more prominence and clarity. I think using less of or less saturated effects could have helped with that. It's a small complaint and the vocal effects do mesh well with Sons Of Otis's atmosphere but words are nearly impossible to decipher. If you're like me, always searching for another solid sludge band in a sea of EYEHATEGOD clones, this will probably take you to that beautiful, droning place where only the best of the slow tempo, down-tuned masters can. (PSYCHONAUGHT) MAN'S RUIN RECORDS

www.sonsofotis.com



this band and thier debut LP for their raucous alt. music and their even more raucous attitude. If you can picture NOFX playing a lot slower than you might have a clue of what to expect with this band, attitude wise. Their music is creative and enjoyable, telling tales of relationships and life, happiness and tragedy. Everybody who thinks this record is cool is probably pretty cool themselves. (THE IRISH)

DRIVE-THRU RECORDS www.drivethrurecords.com





#### **IOWASKA - VINE OF SOULS**

This is so not my thing, so I won't even try to act like I know what I am saying. All I can tell you is what the label said in the press release...this band is from the UK, has that required DIY punk ethos of Crass, Disharge, and Amebix with the psychedelic energy of Hawkrind and Ozric Tentacles with just a dash of Siouxsie and the Banshees and The Slits. So, what's the result? Some sort of strange mix of space rock, punk, light metal, and Celtic chanting. It's kind of interesting because the lead vocals are done by a woman, Sam Skraeling (who also did stuff with Amebix, another band on this label). From glancing at their album insert and its lyrics, I can see that they have a strong social stance on certain subjects such as religion and sexism. They are anti both. With that said, check this outfit out if it sounds appealing to you. I'd rather stick to something a little less otherworldly.

ALTERNATIVE TENTACLES RECORDS www.alternativetentacles.com

# LIKE A BAD CASE

#### **VARIOUS ARTISTS - ANOTHER YEAR ON THE STREETS**

This is quite a worthy comp, as it features 20 songs, 14 of which are previously unreleased, of great bands such as Face to Face, No Motiv, Saves the Day, Rocket From the Crypt, and a few others, but most importantly Alkaline Trio. Man, those guys are very impressive, and having not heard their stuff before, now I'm forced to track it down. Maybe you will have a similar experience. Ah, the beauty of compilations - to find yet more bands to like and spend money on. (THE IRISH)

VAGRANT RECORDS www.vagrant.com

#### ANUBIS RISING - OPENING OF THE MOUTH EP

This is some detuned underground "dark metal", or "weed core" according to the band. It's always interesting to hear what this melting pot, America, will come up with next, and this time it has spewed forth a dark mass of sludge that has influences from Neurosis to hardcore to death metal and back again. The lyrics are dark as well - the kind that could put life to death, and not really to my liking, but applause is due for the fact that they self-produced this release. (THE IRISH)

Anubis\_Rising@yahoo.com



#### **VARIOUS ARTISTS - SCENE REPORT**

I came accross a lot of great hxc bands that I've heard about but had never heard on this comp. Triple Crown does all of us out here in the desert a great service by putting together this collection of many bands from all over the U.S. who may never tour out this way, and so we are relegated to throwing our own concerts; My house, my stereo, my couch cushions - be there. It also serves as a good time capsule to see just how far hxc has progressed in it's nearly 20 years of existence, from old school to deathcore. The standout track is from Ringworm, and some others are from xDisciplex A.D., Voice of Reason, Irate, and Krutch.

TRIPLE CROWN RECORDS www.triplecrownrecords.com



# out of order

#### **VARIOUS ARTISTS - OUT OF ORDER**

74 minutes of waste. 74 minutes of third rate rock, punk, house, and alternative. 74 minutes of lies, seeing how the following statement is printed on the inside cover; "each and every band on this disc could be tomorrow's number one" I don't freakin' think so champ. Even the songs that start off ok get terrible shortly after. The songs on here are so bad, instead of laughing I just get mad. This comp presents 20 bands that you will never hear anything about, so quit reading this and don't worry about it anymore. Inferior is not the word. (THE IRISH) 25 RECORDS

www.25records.com



last song is a terrible Ozzy impersonation, leading me to believe that this band really has

no idea where they want to go. Cool cover

though. When you put it in your player, it tracks

99 songs, even though only 5 are listed. I did-

n't have the patience or desire to see what this

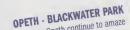
www.earthboundsmokeghost.com

was all about. (GawdamAdam)

#### FLESHGRIND - THE SEEDS OF ABYSMAL TORMENT

Fleshgrind continue to attempt to decimate any that would dare cross them with their brand of grinding death. The downside from the critic's perspective, is that there is not much to say in a case like theirs, because there is only so many ways to explain that the music is brutal. It's really just summed up in that one word - it's not beautiful, it's not melodic, and it's not revolutionary, it's just freakin' brutal. (THE IRISH) OLYMPIC RECORDS

www.olympicrecordings.com



Truly another epic album from this epic band. With this, their 5th album, Opeth continue to amaze and blend the worlds of brutal death metal with lavish and soulful acoustic passages. In my opinion My Arms, Your Hearse was their finest moment, but that's not the point. When all of your albums are on the same high level, it just simply comes down to personal preference (i.e. greatest emotional attachment) as to which one is the "best", because it's really hard to say if the band's playing has improved over the years because they got off to such a good start. The great thing about Opeth is that they have superb vocals and lyrics, and they take you on such a dark musical journey, but somehow I feel "better" when it's all over, and they have successfully accomplished this with every album, so therefore Blackwater Park is simply a continuation of the great creative standard that they have produced for themselves. Their is no doubt that their compositions are emotive and moving, and if you are an outsider to this band, you just have to wonder how a death metal band's performance at the Milwaukee Metal Fest last year could actually make grown men weep. CENTURY MEDIA

www.centurymedia.com



VARIOUS ARTISTS - SHUT THE PUNK UP! VOL.ONE Hey Willis, if you want to hear some great new jams from the punk genre, don't hesitiate to pick up this comp. Despite the tag of "new school", many of the bands featured are firmly rooted in the things that made punk great back in the day. This disc features 27 songs by 23 bands from many different labels and there's not a dud among them. (THE IRISH)

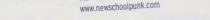
NEW SCHOOL RECORDS! www.newschoolpunk.com



#### JUNGLE ROT - DEAD AND BURIED

Yeah dude, old school, mid-paced death metal. Sometimes life doesn't get any better than the times that you put on a disc and it immediately smacks you upside the head with pummeling grooves and sick vocals. Jungle Rot just might be the band to prove to your punk friends that death metal really is cool. No guitar wizardry, no blast beats, and no keyboards - with Dead and Buried they just lay a firm foundation of the simple things in life like deep, gutteral vocals, thick guitar riffs, and double bass drumming and continue to build on it track after track. Mourners of Cancer and Obituary rejoice. (THE IRISH) OLYMPIC RECORDS

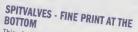
www.olyrecords.com



**VARIOUS ARTISTS - THAT DARN PUNK SOUNDTRACK** I guess that this is actually the soundtrack to a real film, but I'm a music fan, not a film fan, so onto the music! This CD features many of today's top-notch punk bands like The Vandals, No Motiv, The Ataris, Pennywise, Lagwagon, and AFI, as well as many more, with bits from the film interspersed between the songs, and if you are familiar with those bands you will know what to expect. If not, then this would serve as a good purchase to introduce you to the underworld of great punk bands. (THE IRISH)

KUNG FU RECORDS www.kungfu.com





This band perform high-energy skacore unabashedly, whether you think it's out of style or not. They are so fearlessly ska that they even wrote songs sbout it. Most of the songs on this CD are pretty good. They bang, they slam, and they make you feel happy. Sometimes it's cool to be happy. You may not have heard of them before since they are on a small label, but the Spitvalves are worthy of a listen just as much as the Mad Caddies or any other band of their kind. (THE IRISH) RESURRECTION A.D. RECORDS www.resurrection-ad.com



#### WITHERED EARTH - INTO THE DEEPEST WOUND

This bunch seem intent on keeping the American Death Metal Dream alive, and make a good contribution to it as well with "Into the Deepest Wounds". Switching gears between slightly technical death and low-end, groove-laden brutality, the band's songs give off a lot of energy and beg you to come back and listen to them again and again, and they are not above incorporating mosh-inducing break downs to get the pit action happening. Also to their credit is the Suffocation-style influence that creeps into their compositions every once in a while, which may be attributed to their locale (New York - unlike most of the Suffocation clone bands that have popped up all over the world) but Withered Earth use way more fast tremelo picking and utilize faster beats than that band ever did. Congratulations to them for putting together a complete package of good music, good design layout, and good lyrics. (THE IRISH) OLYMPIC RECORDS

www.olympicrecordings.com



# OF THE REVIEWS...

#### THE APPLICATORS - WHAT'S YOUR EXCUSE

First of all, I'm curious to know what their name refers to. After a few minutes of listening, I just don't care due to it being such a good disc. The Applicators are a foursome of pure punk energy boasting an all female line-up, which is nice to see in a masculine hormone dominated scene. Taking some ideas from Lunachicks and L7, this bunch rocks it out all Ramones style with your three and four chord structure. Well, ok, so they add a fifth chord in here and there.



STATION BLUE GRAVY PHASE 9

#### **SNUFF - BLUE GRAY: PHASE 9**

Snuff is one of those bands that have an addicting sound. I think that the first song that I heard from them was on some comp. I immediately sought out any title that I could find from them. Anyone that has'nt experienced Snuff by this time in their life should do so immediately. Anyways, what we got here is a collection of new, reworked, and live numbers. All good of course. Especially hearing some new stuff that sticks up to their name and vice-versa....or whatever. So start up the Vespa and let Snuff's hammond ring in thy eardrums. FAT WRECK CHORDS

www.fatwreck.com

CORNERSTONE R.A.S. www.cornerstoneRAS.com



#### **HELLBILLYS - BLOOD TRILOGY VOL. 1**

Mix some Rev. Horton Heat and some Misfits/Samhain, then add some Venom t-shirts, leather pants, and fifties hair-dos. Whaddya got? Hellbillys! A pretty groovin' disc with a cover of Samhain's "All Murder All Guts All Fun," Rufus Thomas's "Tiger Man," and Voidoids "Blank Generation". The guitar riffs are rather groovin' with an interesting sense of rockabilly, yet dark and twisted with a sense of blood thirsty macabre. F.O.A.D RECORDS

www.dogdayrecords.com



#### THE MOVIELIFE - THIS TIME NEXT YEAR

Here is something for all you H2O fans that also dig emo stuff. A killer disc of melodic hardcore punk groove stuff. There are some great break downs that have some intense guitars as well as some great vocals. A couple of songs didn't do it for me though ("Self-Destruct" and "Deal With It"). Tracks "I Hope You Die Soon," 10 Seconds Too Late," "Once in a Row," and "Single White Female" prove otherwise, though. Slapping you in the face, pokin' ya in the eye, and slammin' ya on your ass. The evidence of the harder stuff may have been brought out by producer Brian McTernan who has also produced Snapcase. I see a good future for these guys. But my advice....keep it heavy, fellas!

REVELATION RECORDS

#### **NASHVILLE PUSSY - HIGH AS HELL**

The Jerry Springer Show of rock 'n roll. The trailer park AC/DC of America. The soundtrack to "Rednecks, Guns, Hotrods, Drugs, Booze, Wimmen, and Outlaws," if there was such a movie. Are you getting the picture here? This disk is a rock 'n roll adventure of sin. And sweet jesus, it's a good ride. So if you're lookin' fer a good time, you'll find their number on the wall of the bathroom stall. Yee haw! TVT RECORDS

www.tvtrecords.com



Apparently this is the first US release from these old timer anarcho-punkers. These guys date all the way back to the late 70s, yet this disk rips ass like a buch of hormonal mohawked misfits. It's really great to hear since we are exposed to guys like Danzig and Rollins who have basically been abducted by aliens and replaced by Foldgers crystals. What the hell? So if your wanting sound references....fast metal punk in the vein of GBH and The Exploited. If you were a true punk at heart you would buy this and sleep with it under your pillow.





#### THE LINE - DISSIMILIAR

The Line's music reminds me of Nomeansno, being very drum and bass heavy at times, as well as Fugazi-esque, travelling outside the normal realm of structured music and experimenting with the pieces of wood in front of them that make sound. Vocals have hints of SNFU. Chaotic, yet melodic. Hard and soft edged. A hard boiled egg, if you will. "Two-way Silence" was the jam that really got me

**VOLCOM ENTERTAINMENT** www.volcom.com

need to do.....

TIZZY - SCARY IN ADULTHOOD

I had high hopes for this disk. I mean, afterall,

the package has killer design. But I was disappointed. Don't get me wrong. Tizzy seems to

be a gathering of fine musicians. An indie rock

get up of a guy and girls that have a sound similiar to Throwing Muses. Just not what I'm

into. So if you are, then you know what you



#### THE PEACOCKS - ANGEL

Here's some Swiss-o-billy for ya. I guess what I am trying to say is that The Peacocks are a poppy, psychobilly band hailing from Switzerland that mix the sounds of the Rev. Horton Heat with the rock of Rocket From the Crypt. All of the tunes tend to be rather upbeat driven. Even the slower songs tend



Here is a dose of Swedish Ramones. They even pin the vocals. Ain't nothing wrong with that. You also get a cover of "Carbona Not Glue." FANDANGO RECORDS www.fandangorecs.com



#### ADAM WEST/ THE BELL RAYS SPLIT 7"

A heavy dose of real rock. Tube amps.... guitars....reverb. Adam West deliver an electrifying rendition of Cream's "SWLABR" and The Bell Rays back it up with a soulful cover of The Saint's "Nights in Venice." This is one of those 7' records that is so good it's frightening. FANDANGO RECORDS www.fandangorecs.com

VITAL COG RECORDS

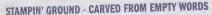
www.vitalcog.com



#### THE GRINDERS - SOMEWHERE BETWEEN APE AND MAN

Right off the bat, the vocals remind me of Bon Scott. The music is more of a basic rock 'n roll sound, yet NOT so much in the AC/DC vein. I get this mental picture of them being a house band for a bar that is gloomy and out in the middle of nowhere. Probably a place I would frequent!

GARAGE POP RECORDS www.garagepoprecords.com



I am kinda of scared of this CD. It is hardcore that is really metal based. It took me a few listens but it grew on me and is now a regular in my personal rotation. It's kind of hard to describe their style, but I would say similar to Converge and All Out War. I expect big things from these guys so keep an eye out for them.

THORP RECORDS www.stampinground.f9.co.uk



#### WHERE FEAR AND WEAPONS MEET - UNSTOPPABLE

Alright all you fans of melodic punk/hardcore hybrid sludge, here is a new one for ya. This South Florida band emerges with some pretty hooktified mixtures of positive energetic grooves laced with just enough speed and strained vocals to eject you through your own windshield. This is basically a sad and short EP. I look forward to some full length stuff of theirs in the future. The unfortunate side to this EP is that the vocalist is no longer a part of the act. Hopefully with whom they replace him will be just as furiously intense

TRIPLE CROWN RECORDS www.triplecrownrecords.com







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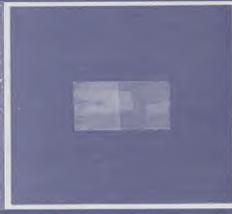
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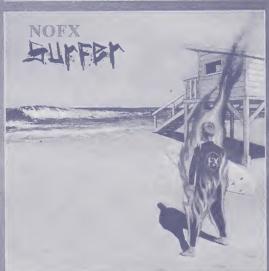
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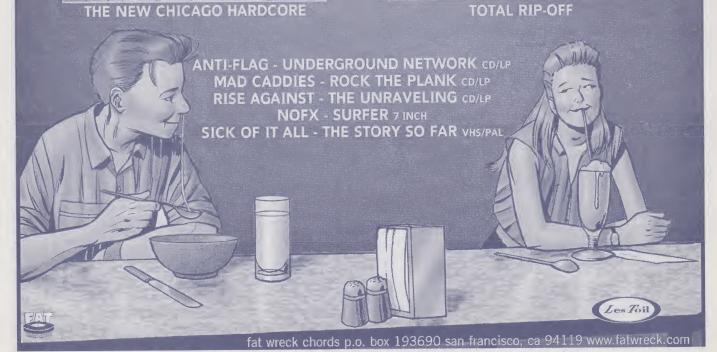


CALIFORNIA PIRATE CORE





TOTAL RIP-OFF







#### 1. Where did the name Eight Bucks Experiment come from?

I wish there was a cool story, but there ain't shit, except that that's how much money we made at our first show. We added Experiment about 2 years later when we were playing Emo's in Austin with Servotron. The guys & girl) from that band were standing at the door telling people that the show was only \$3, not eight. We kind of felt like jackasses and added experiment

#### 2. How did the tour with DRI go? What kind of reaction did you get?

We have toured with DRI three times now. The last one was by far the best. Shit was just fucking crazy. Our bass player Joel got so loaded in Mesa Arizona that he lost about 5 days worth of memory. Our roadie met a girl in Cleveland that was way into sport fucking, she gave him a black eye. I guess he liked it. DRI took us to Juarez Mexico to check out whore houses. I had never really been to a boarder town before, it blew my mind how up front shit was there.

The shows themselves were great. We got to play with some really cool bands, the most notable being TSOL. TSOL was cool as hell and put on a mother fucker of a show.

As far as how people responded to us, things went great. When DRI plays the east coast it is all about bald hard-core kids doing karate chops, but in LA it was all like the Suicidal type guys doing the old school skanking stuff. Both coasts, even though they are so different dug what we were doing, so we felt pretty good about the whole thing. No matter where you are with them you know it is going to be brutal.

3. How much do the hookers in Juarez charge? I heard you can get a blowjob for like 5 bucks!

The hookers were pretty cheap. I think a hummer was \$20 and shit went up from there. The extra shit is where they got ya. It was like \$10 for a condom and that was required (like you would band a hooker with out one), and the room was like \$10 for 20 min. I didn't get one though, we kind of ran out of time. Plus I felt like Pinocchio right before he got turned into a Donkey.

A cracked-out hooker tried to kiss Joey Decline on the street. She was trying to get him to give her a smoke. I don't think he had any, and even if he did he was way to freaked out by her to deal with it.

One of the chicks in the brothel threw a lime at me. I guess she was trying to get my attention. I thought it was pretty funny and got her a drink.

The most fucked thing was once the bars closed they still were trying to find more girls. Kurt started following this sketchy ass guy down alleyways and shit. Totaly away from where all the lights and stores were. I thought for sure that guy was going to take us to get rolled. Kind of like in that movie Last Exit to Brooklyn.

4. Did the cops shake you down for whatever they could get out of you?

The police didn't fuck with us which was super cool. They didn't have squad cars like they do here. They just threw some flashers on top of various cars, and hauled ass down these tiny streets. Spike was the best he brought the coolest travel kit. It was a pack of smokes, \$10 for beer, a quarter to get across the bridge, his ID, and business card from the hotel we were staying at in case he got lost.

5. You guys have a pretty violent and chaotic sound. Are you violent young men?

I guess the last question kind of tails into this one. We aren't into the fighting thing, I leave that shit for the army and the police. Those are occupations that you get involved with if you like to fight. I've heard this said so many times that it almost is clique but I guess I'll say it one more time: punk rock is the release valve. I kicked a huge glass window in the other night, and felt like such a dick head after I did it. There really isn't a reason for that shit.

6. How important are drugs and booze to the Eight Bucks Experiment?

I drink 8-18 beers at least 300 days a year. I am a blistering alcoholic, so what. I don't take the amount of drugs that I did when I was a kid. The summer I turned 17 I took 90 hits of acid in that 3 month period. I don't have the stamina to keep that shit up. We all smoke dope, some more than others. When our old guitar player (Dan) was still in the band him and Al smoked around a quarter a day. Dan got a DUI and quit the band, we all smoke less now that he isn't around as much. Tour is different though. Every night after we play people will come up to me and give dope, or offer to smoke us out. After 4 or five people hit me up in a 30 minute span I am pretty fucked up It's cool though I wouldn't trade it for shit We were in New Orleans last fall and these girls threw a joint on stage, I felt like Jim Morrison. I don't really smoke dope, I've kind of moved on to cooler things like Pharmies.

7. With three brothers in the band, is there an underlying problem of sibling rivalry? Are you still competing for your mom's attention?

Between the three of us there isn't much of a rivalry. Al and Paige tend to go after each other a little more because they are so close in age. The only thing I get worked up about is bowling. When we bowl we talk a lot shit. As far as my mom goes she is the raddist. The other day some guy standing next to her said "fuck", he felt bad for cursing in front of her and apologized. She laughed and told him that she berthed a punk rock band and it would take more than "fuck" to offend her.

8. How does it feel to be movie stars? How was it working on "SLC Punk"?

Have you seen the finished product? What do you think? I feel the most like a movie star when I am bussing tables at one of the two restaurants I work at. Nothing says glamour like washing other peoples ketchup off of a table.

The part where we were in Salt Lake actually working on that movie was one of the coolest things I've ever done. They gave us a trailer, and we went through the whole process. Hair, make-up, wardrobe, the whole nine. It was kind of like a tourist thing, checking out how the movie industry works from the inside.

Outside of the shooting it was pretty shitty. We are a total DIY operation. We don't have a manager or a label or a lawyer none of that shit. The producers and the Hollywood Records guy had a pretty easy time taking advantage of us. They fucked us in more than one way. The biggest thing being that they bumped us from the sound track for the Suicide Machines. We have played a few shows with them and they are nice guys, but they had no business being on that sound track. It was a bullshit way for Hollywood to recoup the money they lost on their record.

As far as the finished product goes I like it. The basic of the story is pretty true. In real life Steve-O doesn't go to be a lawyer he movies to California and becomes a director, his first big film being SLC Punk. Bob was real guy too, and he died from mixing pills, and booze. I sometimes hear people telling me that it is bull-shit and that Steve sells out, and that may be true, but in the world I live in lots of people start out as punks but don't stick with it. The first show I saw was the Circle Jerks in '86. I would bet fat money that I'm one of a handful of people at that show that is still active in the punk rock world. Punk rock for the most part is a youth thing, the problem with things that are based on youth is that nobody is getting any younger.

9. You sure do swear a lot on your web page. Do you touch your privates with those hands?

I love to swear, mother fucker. I know that some people say that shit isn't very creative, and maybe it isn't, but(t) fuck it. Evan Is a foul mouthed (man) child and I don't like to stoop to his level.